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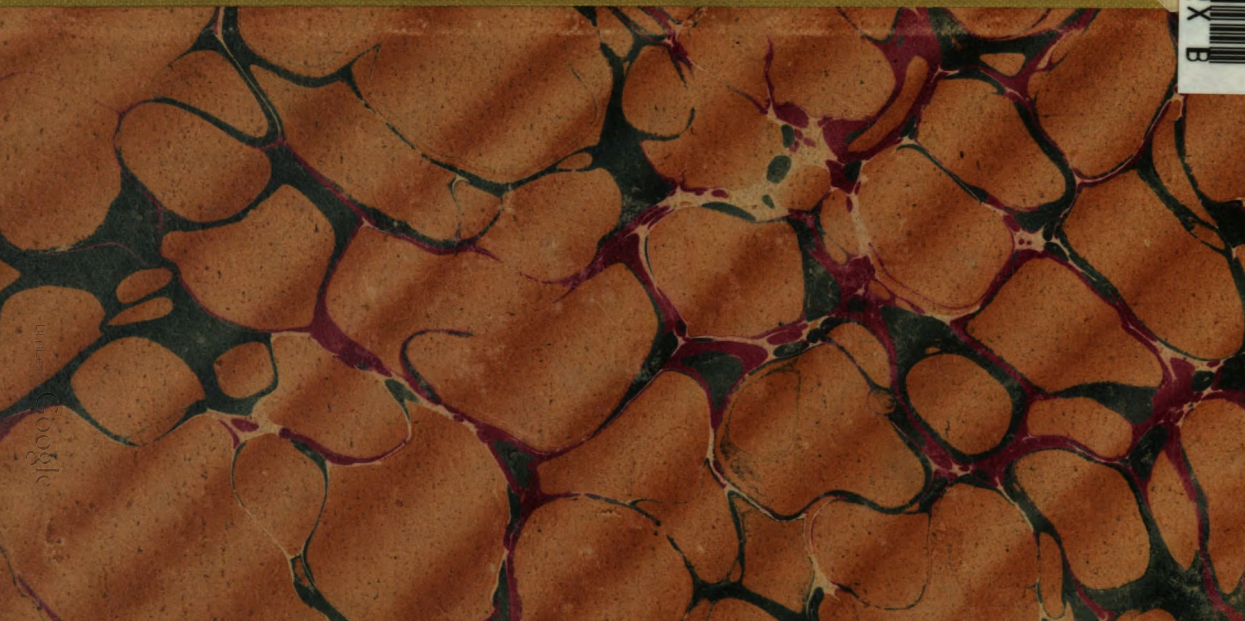
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Catalogue

of the

Royal Gallery

in Venice



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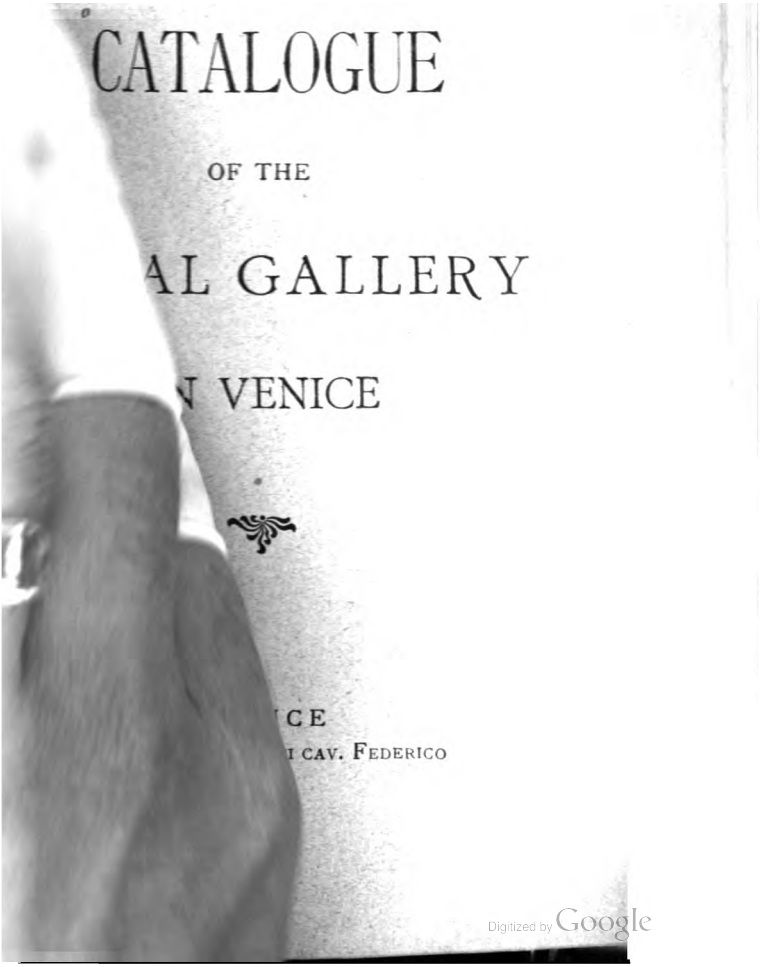
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In this edifice, containing at present the Royal Gallery, just now renovated, was firstly the *Scuola grande di Santa Maria della Carità*, the first among the six *Scuole Grandi* of Venice. It was founded in 1260 and from the same, says Sansovino, the other five toock their form as for the manner of the building, as for the organization.

After the suppression of the ecclesiastical Corporations, happend in 1798, the government of the first Napoleon ordered to make a choice between the copious works of Art proceeding from Churches and convents, for wich were named Peter Edward, already Ins-

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pector of Fine Arts for Venice, and the renowned painter Andreas Appiani for Milan. This selection produced the formation of the Brera's Galleria, in the Capital of the Kingdom of Italy and of the Gallery in Venice, where one wished collected all that could give a perfect and luminous idea of the greatness and developement of the Venician Picture.

It was necessary to modifiy in great part the rooms of the old *Schuola* and to buy new halls to place the pictures of the suppressed corporations and Schools, so that of the works of Art that inriched the *Scuola* only two halls remained: the one of Cherubino Aliotti, the other of the Inn where *Tiziano* painted his Presentation of the Virgin, now replaced on the original place by order of the Minister of the Public Instruction.

Of the pictures in *chiaroscuro* with which *Giovanni Bellini* has represented the Christ's Passion not a trace remained; and neither of other admirable pictures and sculptures wich decorated the ancient edifice.

New times are come to-day for this temple

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of the venitian Art and in the halls of Napoleon, as between the ancient of the old *Scuola della Carità*, another Charity more lively and profound than that perceived in the times of the demolitions of the old walls binds us to the Venitian Art. And by this new sentiment composed from love and meditation are borne the rooms where, like in two Sanctuaries, were now arranged the two destroyed Schools of *Sant' Orsola* and *San Giovanni Evangelista.*

The direction of this Gallery has undertaken a noble task and will lead to the increase of the magnificent collection, where in a glass is reflected the glory of Venice.

ANGELO CONTI.

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Room I. (*Old Masters*).

The ceiling, one of the finest that we have inherited from the Renaissance, was carved in wood at the charges of a member of the *Scuola della Carità*, who being hindered to apply his name on the admirable work imagined a *Rebus*, where his name *Cherubino Aliotti* is represented from a quantity of chiefs of Cherubs with eight wings. (*Ali* wings: *otto* eight).

In the center of the ceiling *Paolo Veronese* in a round pieture has represented the people of *Mira* going to meet S. Nicholas the Bishop. This painting proceeds from the Church of *San Nicolò della Lattuga*

In four other round pictures proceeding from the *Scuola della Madonna del Parto* in Padua, *Domenico Campagnola* has represented the four Evangelists.

Jacobello del Fiore.

Worked in the first half of the XV age; and was disciple of his father *Francesco*, of wich is conserved the following inscription in our Patriarchal Seminary:

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Fert persculpta virum magne virtutis imago
Urbe satum veneta dedit ars pictoria sumum
Franciscum de Flore vocant patrem Jacobelli.
Hujus et uxori Lucie membra quiescunt
Hic extrema suos heredes fata recondent
MCCCXXXIII die XXI Julii.

1. — *The Paradise.* In the center Jesus crowns the Virgin sitting on a throne Around are grouped Saints, Virgins, Bishops and Prophets. On the left is the Domenican, *Antonio Carrer* who ordered the work. At the foot of the throne and around are musicians cherubs and little angels.

Panel m. 3.70 × 3.08.

(From the Cathedral of Ceneda).

Antonio Veneziano.

Born in Venice in 1312; he lived in Florence where he was disciple of Agnolo Gaddi. Died in 1386.

2 — A little triptic representing the Virgin with the Child between S. John and S. Gerolamo.

Painting or Wood m. 0,37 × 0.42.

(Donation Molin).

Michele Giambono.

(Painter and Mosaicist). He is named in a contract cited by *Cavalcaselle*, existing in the Archives of Udine with the date: 28 Dec. 1441. He is the autor of the mosaics of the *Cappella dei Mascoli* in S. Marcus.

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3 — Jesus between S. John the Evangelist, Benedict, Michael the Archangel and Luigi of Tolosa. Ancona on a golden ground signed by the author.
Panel *h.* 1.80 *l.* 2.15.
(From the ex *Scuola del Cristo alla Giudecca*).

Simone da Cusighe.

He worked in the second half of the XIV age.

4 — Four little tables representing some episodes of the Christs life.
Signed: M. Simon 1394.
Panel *h.* 0.64, *l.* 0.48.
(Donation Molin).

Lorenzo Veneziano.

5 — S. Peter and Marcus. Signed: Laurenti Pix. Hoc. opus. MCCCLXXI. Mese noueb.
Two panels *h.* 1.10, *l.* 0.40.

Scuola Muranese.

6 — The virgin with the Child between S. John the Baptist and S. John the Evangelist. Above is a *Pietà*.
Panel *h.* 0.48, *l.* 0 46.

School of Siena.

7 — Five Dominican Nuns. In the center is S. Caterina. Under the figures is written: Beata Caterina Dassiena, Beata Giovanna da Firenze, Beata Vanna da Orvieto, Beata Margherita da Città di Castello, Beata Dapiella da Orvieto.
Panel *h.* 0.62, *l.* 1.05.
(From the *Convento delle Domenicane* in Murano).

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Venitean School.

8 — S. Benedict. He has the crosier in the left hand blésses with the right. At the side are two little kneeling nuns. The signature of Carlo Crivelli is certainty apocryphal.

Panel *h.* 1.00, *l.* 0.49.

Lorenzo Veneziano.

The date of his birth unknown. We hear of him from 1357 to 1379.

9 — Annunciation and Saints. In the center is the *Annunziata* with the Angel. At the sides are S. John the Baptist, S. Rocco, Gregory and Stephen; with the inscription: MCCCLXXI Sanregis Pinsit.

Panel *h.* 1.10 *l.* 1.42.

The Same.

10 — Great Ancona on a golden ground, divided in eighteen compartments ond in three stages. In the center il represented the Annunciation on a side of wich is the portrait of Domenico Lion kneeling, who ordered the work. On the right are, Sancts Francis, Domenic, Maria Magdalen and John the Evangelist. On the left are Saint Antony Abbot, John the Baptist, Peter and Paul. Above are some figures of the old Testament, between which God the Father; work of Benedetto Diana. In the pilasters are thirty-six figures of Saints.

In the stool are five little figures of Saints anchorits in the middle of which is S. Paul the ermit.

Under the painting is the inscription: MCCCLVII HEC TABELLA F CA FUIT ET HIC AFFISSA P, LAUREN-

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CIUM PICTOREM CANINUM SCULTOREM IT PEREGIS VEN VIRI DNI FRIS COTI DABBATIS D. FLORENTIA ET FUNTO MONIS ISTI.

This Ancona was paintend in 1357 and payed 300 gold ducats.

Panel *h.* 3.47, *l.* 4.34.

(From the destructed Church of *S. Antonio di Castello*).

Moranzone (*Venitian School*)

Jacopo Moranzone, painter and sculptor flourished in 1440.

11 — The *Assunta* with Angels and Saints. Ancona in five parts painted in distemper on a golden ground. This painting was discovered by the Botti in the garrets of Gallery. In the centeris the *Assunta,* on the right S. John the Baptist and S. Helena, on the left S. Elisabeth and S. Benedict.

Panel *h.* 1.35, *l.* 1.90.

(From the suppressed Church of *S. Elena in isola*).

Unknown Bolognese *of the XIV age.*

12 — The arrival of the Magicians. On the left is the Child adored by the Virgin. On the right the Magicians are arriving on three white horses. A rude and ingenuous pieture which may be attributed to Jacopo Avanzi of Bologna.

Panel *h.* 0.50 *l.* 1.00.

Jacobello del Fiore

13 — The virgin with the Child. Under the Virgins mantle are some devouts. On the right is John the

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Baptist, on the left S. John the Evangelist. Above is represented an Annunciation. Little ancona on a golden ground signed: 1436 Jaconello de Fior pense.

Panel. *h.* 0.87 *l.* 1.15.

(Donation Molin)

Maestro Paolo (*Venitian School*)

News of this painter only from 1333 to 1358.

14 — This number comprise a central table in two compartments and two laterals tables. In the first is the Virgin seeting with the Child; above the *Pietà*. On the sides are S. Iames and S. Francis.

Panel. *h.* 1.25 *l.* 1.70.

(From the suppressed Church of S. Gregorio).

Jacobello del Fiore

15 — Justice. — Picture on wood in distemper, on azur ground with gilt ornaments in relief. In the center is the Justice: on the sides the Archangels Michael and Gabriel. By the central figure is written:

Exequar angelicos monitus sacrataque verba
Blanda piis inimica malis timidisque Superba.

Near S. Michael is written:

Supplicium sceleri virtutum premia digna
Et mihi purgata anima de lance benigna.

Near S. Gabriel:

Virginia partus humane nuncia pacis
Vox mea Virg ducem rebus te poscit opacis.

Panel *h.* 4.92 *l.* 2.08

(From the *Magistrato del Proprio*)

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Catarino

Catarino Veneziano flourished in the second half of the XIV age and, by a notarial document of 1382 lived in Venice in the Parish of S. Luke.

16 — The Coronation of the Virgin. The Virgin seated on the throne is crowned by Jesus, whilst a group of Angels behind the throne celebrates the mystery with music. Whith the inscription: *MCCCLXV. D. Mese Marzo* Chatarinus Pinxit.

Panel. *h.* 0.90 *l.* 0.60.

(Acquired by the Minister for the Public Instruction).

Giovanni da Bologna

Dates of birth and death unknown.

17 — Virgin with Child between the four Saints, John, Mark, Peter, and Peter and Paul, Under these are the Brotherhoods of S. John the Evangelist. Above il an Annunciation.

Canvass *h.* 1.11 *l.* 0.60

(From the Scuola di S. Giovanni Evang.)

Simone da Cusighe

18 — The Virgin of pity. Ancona divided in nine parts. In the center is the Virgin with the Child. Under her mantle are some devouts. At the sides are represented the facts of the life of S. Bartholomew. On the base is the inscription: *MCCCLXXXXIIII. In-*

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dutione II Die XX Augusti Actum Fuit H Op. Onesto Viro D. Xforo Capello. S. Barhl. Simon Fecit.

Panel *h.* 1.20 *l.* 1.84.

Acquired by the Minister of Public Instruction.

Niccolò di Maestro Piero (*Venetian School*)

Flourished from 1394 to 1419. *Master Piero*, also a painter, was his father.

19 — The Virgin on the throne, with the Child. At the foot of the throne bordered by Angels is kneeling the employer Vulciano Belgarzone.

Under the picture is the following inscription:

MCCCLXXXXIIII. Nicholas Filius M. Ri Petri Pictoris De Veneciis Pinxit Hoc Opus Qui Moratur. In Capite Pontis Paradisi.

Hoc Opus Fecit Firi Dus Vulcia Bel Garçone civis Yadriensis.

Panel *h.* 1.01 *l.* 0.65.

(From the Manfrin Gallery)

Antonio da Murano

20 — S. Laurence. He has in his left hand a censer, and an incense-box in his right.

Panel *h.* 0.62 *l.* 0.23.

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Unknown Venitian *XIV age*

21. — The Coronation of the Virgin. About are four scenes of the life of Jesus. Above are scenes of the life of S. Francis. The uncouth forms of this painting remember the Byzanthine mosaics.

Ancona *h.* 1.20 *l.* 2.65.

Jacopo Avanzi (?)

Of Bologna and flourished in th half of the XIV age.

22. — Jesus dead, between S. Mary Magdalen and the Virgin. Behind is Nicodemus. With the inscription; Jacopus Avanzi MCCCLXVII, probably apocryphal.

Panel *h.* 0.44 *l.* 0.36.

Nicolò Semitecolo (?)

Venitian. Flourished in 1367.

23. — The Coronation of the Virgin. Behind the throne is a double row of Angels. With this doubtful inscription: Nicolò Semitecolo MCCCLI.

Panel *h.* 0·54 *l.* 0.40.

Michele di Matteo Lambertini

Born in Bologna, he worked from 1440 lo 1469. He was a disciple of Lippo Dalmazio.

24. — Ancona on a golden ground Above the Crucifixion with the four Evangelists. Under this is a border

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with a series of saints. In the middle is the Virgin on the throne with the Child, adored from the Angels. On the right are Saints Helen and Lucia, on *the left* S. Mary Magdalen and Catherine. On the stairs are four Doctors of the Church. Very remarkable the stool where are represented scenes of the Discovery of the Cross made by S. Helena. With the inscription: MICHAEL MATHEI DE BONONIA.

Ancona *h.* 3.30 *l.* 2.40.

From the suppressed Church of *S. Elena.*

Unknowon *Trecentista.*

25. — In the middle in Jesus crucified; on the right is S. John and on the left the Virgin. On the sides are Saints Jerome and Gregory.

Panel *h.* 0.40, *l.* 0.56.

Venetian School, *IV. Age.*

26. — Six little histories of the life of Jesus.

Panel. *h.* 040, *l.* 054.

Bartolomeo Vivarini (?)

One of the illustrious masters of the Murano School. He precedes and prepare the splendours of the Venitian Art. His news are going from 1449 to 1499. Firstly he war helped from his brother, and his Art perceive the influence of Padua. Afterwards he attained some model of style from Antonello of Messina.

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27. — The Virgin on the throne. On her right is S. Perter Maryr and S. Vincentio Ferreri. On her left is S. Antony and S. Thomas. With this iscription of doubtful authenticity: B. Vivarini P. Perhaps is this a work of his youth.

Panel *h.* 0.48, *l.* 0.99.

Andrea da Murano.

Born in Murano; the year is unknown. He lived still 1507. He was disciple of Bartolomeo Vivarini.

28. — Ancona representing S. Vincenzo and S. Rocco between the Saints Sebastian and Peter martyrs. Signed: Opus Andreae De Murano.

Panel *h.* 1.47, *l.* 2.00

(From the Church of *S. Pietro Martire* in Murano).

Quirizio da Murano.

Flourished in the half of XV Age. Venitian School.

29. — The Virgin with the Child. She clasps her hand in adoration of the sleeping infant. Signed. Viricius De Murano.

Panel *h.* 0.37, *l.* 0.42.

(Molin Donation).

The same

30. — Ecce Homo. A nude half-figure of Christ. He has at the sides the instruments of the flagellation.

Panel *h.* 0. 37, *l.* 0.42.

(Molin Donation).

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School of Vivarini.

31. — S. Gerolamo. Holding in a hand a little church and a book in the other.

Panel *h.* 0.90, *l.* 0.64.

(Molin Donation).

The same

32. — S. Augustine. He has in the right hand a book and the crosier in the left.

Panel *h.* 0.90, *l.* 0.60.

(Molin Donation).

Antonio Vivarini.

We hear of him from 1435 to 1470, the year of his death. He was a founder of the Murano's School, and worked frequently with his younger brother Antony.

33. — Paradise. Under the throne of the Virgin is a groupe of angels with the instruments of tha Passion. More under are the four Evangelists and the principal Doctors of the Church.

The saints are in two orders at the sides of the throne with Jesus crowning the Virgin. At the inferior side is a row of female Saint. Signed: Joannes Et Antonius De Muriano. F. MCCCCXXXX.

Panel *h.* 2.26, *l.* 1.77.

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The same

34. — S. James the Apostle. With the crosier in the hand.

Panel *h.* 0.70, *l.* 0 55.

(Molin Donation).

The same

35. — S. Francis. With a cross and pointing the stigmata of the side.

Panel *h.* 0.90, *l.* 0.64.

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Room II.

G. B. Cima da Conegliano

Born probably against 1460, died against 1518. Perhaps he was a disciple of Alvise Vivarini.

36. — The Virgin and Child on the throne with the Saints Sebastian, George, Nicholas, Anthony the Abbot Catherine and Lucia. The figures are under a very elegant arch of the Renaissance. On the steps of the throne are two angels playing with grace. This picture has as an agrestie perfume very charactcristic in this strong mountaineer spirit.

Panel *h.* 410, *l.* 210.

(From the suppressed *Chiesa della Carità*).

Paolo Caliari (*Veronese*)

Born in Venice in 1528, died in Venice in 1588; was a disciple of Antonio Badile.

37. — The Virgin and Saints. Above is the Virgin with the Child. Near are S. John the Baptist, Francis,

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Jerome and Justine. In this painting as in the greatest works of Paul is represented the magnificence of Venice in the *cinquecento*.

Canvass. *h.* 466, *l.* 252.

(From. the *Chiesa di S. Giobbe*),

Giovanni Bellini

Born in Venice in 1428 died in Venice in 1516. Was disciple of his father Jacopo.

38. — The Virgin and Saints. The Virgin seated on the throne hears the music of the Angels between the Saints Sebastian, Job, Francis and Louis of France and John the Baptist. The music from the hollow instruments feeling from the delicate childish thumb accends against the Virgin, transformed as in harmony of colour.

Canvass *h.* 4.66, *l.* 2.52.

(From the *Chiesa di S. Giobbe*).

Marco Basaiti.

Born in the second half ot the XV age. The newes of his artistic life extends from 1490, perhaps the year of his death. His parents are believed Greeks; he was disciple of Alvise Vivarini and worked under the inspiration of Giovanni Bellini.

39. — The sons of Zebedee. A desert place. On the right at the second story is the rock of the hermits; inthe first story Jesus calls to him the sons of Zebedee. They are hardly landed, and just their bark is going off. Ground of country with hills and laker. In

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the center a castle with towers and battlements, is in the middle of the water. Signed: MDX Marcus Baxaiti.

Canvass *h.* 455, *l.* 260.

(From the suppressed *Chiesa della Certosa*).

Tiziano Vecellio

Born in Pieve di Cadore nel 1477; died in Venice 1576. He was a disciple of Giovanni Bellini, the rival of Giorgione and is numbered among the greatest genius of Italian Art.

40. — The Assumption. The first idea of this picture appears in the work that Tiziano painted for the Cathedral of Verona. There the scene is quieter and the Virgin ascends solitary to heaven among the ecstasy of the beholders. Here in our painting, the figure of the first story are in a great agitation, and express more trouble and fright than the wonder. In the middle the Virgin ascends with the arms raised, between a crown of angels and cherubs. On the left a groupe of angels shows the ascension of the pure woman: on the right an other grup humbly adore her. Above, on a ground of heaven of gold and light, is the Eternal Father with open arms to receive the Elect. Lower down behind the human figures the sky is dark azure.

This great painting was ordered by the minor Conventual Friars of S. Francis for the high altar of their Church of *Santa Maria Gloriosa dei Frari*. It was unfortunatly retouched from several painters,

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who often, like Lattanzio Quarena substituted their hand for that of the Artist. It is signed: Ticianus.

Panel. *h.* 6.90 *l.* 3.60.

(From the *Chiesa dei Frari.*)

Jacopo Robusti (*Tintoretto*)

Born in Venice in 1512, died in 1594. A particularly fertil genius, his works represent like a series of lightnings which shake ever the mind.

41. — The death of Abel. The fratricide is accomplished with a fulminant rapidity in the midst of a blackisk and desert country, with a distant background of sky.

Panel *h.* 1 40 *l.* 2.17.

(From the suppressed *Scuola della Trinità*)

The same

42. — The Miracle of S. Mark. S. Mark come from high with a rapid flight, and as precipitating himself headlong to free the slave from the torture. His head is in the shade and the feet are in the light. Behind him the light prevails; under the shade, except the slave whose body shine on the soil, with a wonderfull end. The executioner frightened shews to the judge the broken instruments of the punishment. All the beholders draw near and bend them self before the miracle, some in armour, some in gowns, some with a vulgar costume, some with turban in the varieties of movement and posture and underall the effects of colour, of light and shade. In the back ground, before wich are two moors with turbant and short cloaks, shines at the sun with dazzling bright-

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ness. This is the spontaneous and potent work of the genius, created with joy. Signed: Jacopo Tentor F.

Canvass *h.* 4.15 *l.* 5.45.

(From the suppressed School of *S. Marco*).

The same

43. — Adam and Eva. The figure of Eva is very beatiful, flourishing and full of life, merry and sensual. Remarkable is the unconscious phisiognomy. In the background on the right is represented the episode of the expulsion from the Paradise and it sees the Angel following the sinners with a form of lightness that invests them like a flame.

Canvass *h.* 1.45 *l.* 2.10.

(From the suppressed *Scuola della Carità*).

Vittore Carpaccio

There are very few notices of this great painter. He is thinked to be born in Istria; he was already an artist in 1479. He lived still in 1523.

44. The Presentation of Jesus. The Virgin presents the Child to the priest in the Temple Two ministers clothed as cardinal assist him; the profetess Anna is present. The three angels playing and hearing their own music are invented and painted with the best grace that can conceive the mind of a great artist. Signed: VICTOR CARPACTIUS MDX.

Panel *h.*4.05 *l.* 2 25.

(From the Church of *S. Giobbe*).

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Paolo Caliari (*Veronese*)

45. — Venice on the throne with Hercules and ceres. A wonderful allegory wich formed part of the ceiling of the *sala* of *Magistrato delle Biade* in the Ducal Palace.

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Room III. (*Various Italian Schools*)
Unknown Tuscan *of the XV age.*

46. — Portrait in profile of a man wearyng the Florentine costume of the Renaissance. (Formerlv attributed to the Rosso Fiorentino).

Piero della Francesca

He borned in Borgo S. Sepolcro in 1398 and died in 1484. He was one of the chief stars of the Renaissance and shined with his light the provinces of the *Alta Italia.* There are profound traces of his power on the contemporary artists in Forlì where he had a great disciple: *Melozzo*; in Ferrara, Bologna and also in the Lombardy.

47. — S. Ierome. He is seating with gown of a Hermit. A devout man, Girolamo Amadio who gave the order for the painting is kneeling before him, and he turns to look him with the expression whose is disturbed

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in the solitude and meditation. This painting expresses a profound ascetic feeling. Signed: Petri De Bugo Sci Sepulcri Opus.

Panel *h.* 0.48 *l.* 0.30.

Gentile da Fabriano (?)

Born in Fabriano in 1370, died in Rom in 1428. He was between the most illustrious painters of his time, but very few remain of his works. The frescoes painted by him in the Ducal Palace of Venice perished in the conflagrations of 1577. He contributed greatly with his own exemple to determine the movement of the venitian painting, in the XV age.

48. — The Virgin on a golden ground. With the left hand she raises the veil which wraps the Child. Her dress is worked with a pattern of golden flowers. Above is very finely represented in *chiaroscuro* the Annunciation.

Panel *h.* 0 48 *l.* 0.36.
(Molin Donation).

Filippino Lippi School.

49 — The Virgin adoring the Child. Near is kneeling S. John the Baptist: S. Joseph is on the right.

Round panel. Diam. 0.63.

Unknowm Tuscan, *XV age.*

50 — S. Monica married by her father and mother. Architectural background.

Panel *h.* 0.40 *l.* 0.31.

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School of the Squarcione.

(formerly attributed to Squarcione)

51 — Jesus crucified between the two bandits. On the left are the Maries, on the right is S. John the Baptist. Troops are retiring in the backgrorund, the crucifixion being completed.

Panel. *h.* 1.04, *l.* 0.71.
(Molin Donation).

Jacopo Raibolini.

Born in Bologna toward the close of the XV age, died in 1557. Son and disciple of the famous Francesco surnamed the *Francia.*

52 — The Virgin with the Child. On the left are S. Joseph an S. Catherine:

Panel. *h.* 0.68, *l.* 0.53.

Marco Zoppo.

Born in Bologna. The news of his works are going from 1471 and 1488. He was a scolar of Francesco Squarcione.

53 — Triumphal Arch of Doge Nicolò Tron. Before a Renaissance Arch behind wich is a landscape background, three cupids support three shields charged with armorial bearings standing on the soil. Above the arch two boys support the Tron coat-of-arms.

Panel. *h.* 1.40 *l.* 0.98.

(From the Ducal Palace).

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Santa Caterina Vigri.

Born in Bologna in 1413; died in 1463.

54 — S. Ursula with four Holy Virgins. Two Angels of a graceful form are crowning the Saint. Before her is kneeling a nun, perhaps the paintress herself. Signed. Catterina Vigri F. Bologna 1456.

Panel. *h.* 0.60, *l.* 0.44.

Unknown Tuscan.

55 — The Virgin enthroned between two angels, On the right is S. Peter Martyer, on the left is the Magdalen.

Panel. *h.* 1.58, *l.* 1.68.

(From the *Accademia* of Florence)

Benvenuto Tisi *surnamed Garofolo.*

Born in Garofolo in the province of Ferrara in 1481; he was a disciple of Domenico Panetti and of Boccaccio Boccaccino and was influnced by Raffaele.

56 — The Virgin in Glory betwecn S. John and Augustin on one side and S. Peter and S. Paul on the other. Landescapé background. Signed: Benvenuto Garofolo MDXVIII.

Panel *h.* 2.60, *l.* 1.70.

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Bernardino da Siena

57 — The Virgin on the throne crowned by two angels between S. Peter and S. Paul. Signed: Opus Bernardini De Senis.

Panel. *h.* 1.63, *l.* 1.13.

Federico Fiori

Born in Urbino in 1528, died in 1612.

58 — Jesus crowned with thorns. A head half size.

Panel. *h.* 0.31, — *l.* 0.24.

(Contarini Donation).

Michelangelo Amerighi *da Caravaggio.*

Born in Caravaggio in 1569, died at Porto Ercole in 1609. He was disciple of the *Cavalier d' Arpino,* but did not follow in the trace of nobody master, and may be considered as the founder of the naturalistic Art of the *Seicento.*

59 — Homer. The poet is representend blind in the act of playing the violin. An half-figure, life-size crowned with laurel.

Canvass *h.* 1.02, *l.* 0.81.

(Acquired by the abbè Parisi)

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Unknown Bolognese *XVI age.*

60 — The Magdalen.

(Contarini Donation).

Alessandro Turchi

surnamed l'Orbetto

Born in Verona, died in 1648.

61 — Jesus in the garden. The soldiers arrive to take him prisoner. Night effect.

Panel. *h.* 0.34, *l.* 0.28.
(Contarini Donation).

Ribera Giuseppe (*Spagnoletto*).

Born in Xativa (Valenza) in 1588; died in Naples in 1656. He introduced, like the Caravaggio, a rough naturalism in the art.

62 — Torture of S. Bartholomew. Half figures, life-size.

Canvass *h.* 1.13, *l.* 1.65.
(Acquired from The Abbe Parisi)

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School of Florence

Gezard Hoel.

Born August 1648: died Itaag 1733.

63 — Sacrifice to Diana. Many women round the statue of the goddes are preparing the sacrifice.

Panel *h.* 0.34, *l.* 0.35.
(Molin Dónation).

Bartolomeo Schedone

Born in Modena about 1570, died about 1615.

64. Jesus carried to the sepulchre. A night scene. Landscape bachground.

Canvass *h.* 0.52, *l.* 0.39.
(Cicognara Gallery).

Gio. Francesco Grimaldi.

Born in Bologna; lived in 1678 died at great age in Rome.

65. — S. John the Baptist in the desert Landscape back ground.

Canvass *h.* 0.50, *l.* 6.40.
(Molin Donation).

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Paolo de Franceschi *or* Franchoys

Born in Antwerp in 1540, died in Venice in 1596. He lived long in Venice where he painted in the Palace of Doges.

66. — The prodigal Son. In one side of the painting is the nude youth imploring the pardon. Landscape background.

Canvass *h.* 0.58, *l.* 082.
(Molin Donation).

Napolitan School *of XVII age.*

67. — S. Francis in ecstasy. A head, life-size.
Canvass *h.* 0 48, *l.* 0.40.

(From the Borghese Gallery. Acquired by the Minister of the Public Instruction).

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Room IV.

Drawings

Ceiling. In the center of the hall is represented the Assumption of Maria; a work of Paolo Veronese with his brother *Benedetto* and his son *Carletto*.

Canvass *h.* 305. *l.* 1.65.

(From the ex Convent of *S. Giacomo della Giudecca*).

Jocopo Robusti (*Tintoretto*)

The Parable of the Prodigal son.

Round Canvass diam. m. 210.

The Virtues: Faith, Justice, Firmness and Beneficence.

Canvass *h.* 0 65, *l.* 2.10.

The drawings are arranged around tbe rooms and in the center. Beginning with those exposed in

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the cornices around the rooms, we find some drawings of ornament and architecture of various school and epochs.

In the first cornice on the bank is the admirable drawing of Raffaello formerly attributed to the Perugino, represented Apollo and Marsyas, very beautiful figures. Continuing we find a marvellous sketch of Michelangelo for a Sybil.

Then various studies of Michelangelo and a first idea for the arch of the Sixtine Chapel (this drawing was recently discovered). Are following the drawings of Leonardo da Vinci beginning with his sketches for the Battle of Anghiari, till the studies for Virgin of the Rocks.

After the drawings of Leonardo are exposed some of his school.

The other groups of drawings now esposed would be more accurately ordered and classified, and also notably increased. Therefore we cannot in this Cataloque give an exact indication. We reserve us to make that in the next edition.

For the present we indicate besides of which we have mentioned, the series of studies of the young Raffaello in the shop of Pietro Perugino, which reproduce things of the Master, some of Pinturicchio and two of Luca Signorelli, besides three reminiscences of the ancient.

Besides these drawings, that belong to the best years of the Umbrian Renaissance, there are remarcable two drawings attributed to Giovanni Bellini, two drawings to Pordenone, and one to Moretti of Brescia.

Thers is also a sketch of Tiziano, a little wild

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boar, executed with the spirit and rapidity that he seted in his works.

Are also remarkable in our collection some drawings of strange schools, collected in special frames.

Some heads of Piazzetta merit also a particular attention, two drawings of Tiepolo and various free off hand sketches of Cambiaso.



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Room V. (*of Bellinian*).

Marco Basaiti.

S. George, enclosed in an armour and mounted on a white horse pierces the dragon. On the left the prisoner princess has the type of the Venitian women, still lived at present. The soil is sprinkled of bones and human fragments. Very beautiful back ground of hills with castles and embattled towers. Signed: M. Baxaiti L.MCCCCCXX.

Panel *h.* 2.30. *l* 126.

(Deposited from the *Fabbriceria di S. Pietro di Castello*).

The same

68. — S. James the Apostle and S. Antony the Abbot Full length figures in the act of blessing. S. James

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has the crosier and S. Anthony the bell. Signed: Marcus Basaiti P.

Panel *h.* 1.00 *l.* 0.40.

(From the suppressed Convent of *S. Maria dei Miracoli*).

The same

69. — The Oration in the Garden. The scene appear through an arch; from the center of wich hangs a lamp. But Jesus is prayng on an elevation in the garden of Gethsemane. Around hin are the three sleeping Disciples, and, divided in two groups, the Saints. Francis, Lewis, and Domenic, and Marck and Andrew the Apostles. In the ground is a country with embattled towers. On the left in the first stage of the picture is an hillock from wich an angel is descending bearing the mistic cup.

Panel *h.* 3.62, *l.* 2.20.

(From the *Chiesa di S. Giobbe*).

Andrea Previtali.

Born in Bergamo 1470-80; died 7 November 1558. A Scholar of Giovanni Bellini.

70. — The Virgin and Saints. The Virgin has the Child on the knees. The Baptist and S. Catherine are contemplating them. Landscape background.

Panel: *h.* 0 66, *l.* 0 96.

(Contarini Donation).

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Donato Veneziano.

Belong to the company of artists educated by Giovanni Bellini. Date of his birth and death unknown.

71. — Jesus dead between the Virgin and S. John.
Panel *h.* 0.56, *l.* 0.76

Vincenzo Catena.

Born in Treviso; epoch unknown: he was a disciple of Giovanni Bellini. Died in Venice in 1531.

72. — S. Augustin, with a book and the crosier.
Panel. *h.* 0.73, *l.* 038.
(From the suppressed Convent of *Santa Giustina*).

The same

73. — S. Jerome, with a book in his hand.
Panel *h.* 0,73, *l.* 0 38.
(From the suppressed Convent of *Santa Giustina*).

Jacopo da Valenza.

Lived in 1488.

74. — The Virgin on the throne with the Child between S. John the Baptist and S. Catherine. Landscape background seen through a window. Signed: Jacomo De Valesa Penxe 1509.
Panel *h.* 1.50, *l.* 1.60.
(From the Convent of *S. Giustina a Serravalle*).

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Giovanni Mansueti.

Dates of birth and death unknown. He is a Scholar of Giovanni Bellini, but frequently shews a disposition to arrange ample scenes after the manner of Carpaccio, with subjects from contemporary life.

75 — Holy Conversation. In the center is the *Madonna* with the Child. Two saints are in the right. On the left is S. Peter with the kneeling donor. Landscape background.

Panel *h.* 0.70, *l.* 1.10.

Marco Marziale.

Born probably in Venice in 1440. In 1507 he was still living. He is a disciple of Carpaccio and shews how on the arrival in Venice of Albert Durer he has admired the German Master and introduced into the Venitian Art an exotic element.

76. — The supper in Emaus. Jesus seated in the middle between two servants, the one moor and the other clothed like the oriental fashion. On the left and right are seated two pilgrims. Signed: Marcus Marcialis Venetus. 1506.

Panel *h.* 1.20, *l.* 1.50.

(Contarini Donation).

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Bellino Bellini

Worked in the first years of XVI age According to Ridolfi belonged to the family of the famous Bellini.

77. The flight in Egypt. The composition is taken from an engraving of Albert Durer.

Panel *h.* 0.75 *l.* 1.65.

Bartolomeo Montagna

Born in Vicenza about 1480, died in 1523. In his style are seen the influences of Gio. Bellini and Montagna tempered from his personal, artistic nature, that is notably strong.

78. — Jesus between the saints Rocco aud Sebastian. Worck of a serious and noble drawing.

Panel *h.* 1.83 *l.* 1.25.
(Front the Church of *S. Rocco* of *Vicenza*.

Francesco Bissolo

Born in Treviso. Notices of him extend from 1492 to. 1530. He belonged to Gio. Bellinis School.

79. – Jesus presents a crown of thorns to S. Catherina and shews to her one of gold, which shall be hers in heaven. Above is the Eternal Father: around are the saints; Peter, Paul, James the Less, Mary Magdalen and the Archangel Raphael with Tobia. Landscape background, with hill.

Canvass *h.* 3 65 *l.* 2.50.
(From the Church of *S. Pietro Martire in Murano*).

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Bartolomeo Montagna

80. — Virgin and Saints. The Virgin seeting on the throne with S. Jerome and S. Sebastian on the sides, Signed: Opus Bartholom. Montagna.

Panel *h.* 2.20 l. 1.70.

(From the Church of *S. Rocco in Vicenza.*

Andrea Busati

Worked in the first half of XVI age. He was a secondary imitator of Gio. Bellini. Nothing more is Known of him.

81. — S. Mark in the throne between Saints Andrew and Francis. Signed: Andrea Busati.

Canvass *h.* 1.69 *l.* 1.24.

(From the *Magistrato delle Ragioni vecchie*).

Benedetto Diana

Worked in the first years of XVI age and was certainly a disciple of Gio. Bellini. We Know nothing more of him than a councours gained against Carpaccio for a standard.

82. — The Virgin enthroned. On her sides are the Saint Ierome, Benedict, Magdalen, and Justine. Signed: Benedictus Diane Pix.

Panel *h.* 1.97. *l.* 2.27.

(From the Church of *S. Luca* in Padua).

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The Same

83. The *Madonna* with the Child between S. Ierome and Francis. Each of the saints has a book in the hand. Landscape background.

Panel *h.* 0.84 *l.* 1.28.
(From the *Magistrato del Sale*.)

The Same

84. — Madonna and Saints. On the right of the Virgin is S. John the Baptist, on the left is S. Ierome Landscape background. Formerly this picture was erroneously attributed to Catena.

Panel *h.* 0.75 l. 0.93.
(Contarini Donation.)

Girolamo Pennacchi

Born in Treviso at the close of the XV age, died after 1544.

85. — Jesus between the Doctors. Architectural background. The picture belongs to the early manner of the artist.

Panel *h.* 1.74 l. 1.49.
(Molin Donation).

Benedetto Diana

86. — The Madonna on the throne. She has the Child and near him, S. John the Baptist. On the right

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are S. Louis and S. Anna. An Angel is at the foot of the throne. The attribution of this picture to Diana is not satisfactory: but was maintained in expectation of the sure judgment of the critic.

Panel *h.* 1.80 l. 1.50.

(From the suppressed *Chiesa dei Servi*)

School of Giovanni Bellini

87. — The Redeemer. A head half life-size, full face.
Panel *h.* 0.35 *l.* 0.21.
(Contarini Donation).

Francesco Bistolo

88. — Jesus died and placed in the sepulchre by two angels.
Panel *h.* 0.40 *l.* 0.70.
(Contarini Donation).

Vittore Carpaccio

89. — The 10.000 christians crucified on the Mount Ararat. This painting was on the altar in the Ottoboni Chapel in the suppressed church of *S. Antonio di Castello*. He is also signed V. Carpathius MDXV, Without this signature, on the authenticity of wich it is impossible to doubt it would be difficult to reward here the painter of S. Ursula; which, evidently after twenty years, is passed in another phasis, under

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the influence of the ancient sculptures, the trace of which is here abundantly evident.

Panel *h.* 3.00 *l.* 2.08.

(From the suppressed *Chiesa di S. Antonio di Castello*).

The Same

90. — The meeting of S. Anna with S. Joachim. On the right is S. Louis of France, on the left is S. Ursula. Landscape background. Signed: Victor Carpatius Venetus Op. MDXV.

Panel *h.* 1.90 *l.* 1.70.

(From. the suppressed Church of *S. Francesco in Treviso*).

The Same

91. — A Procession of Pilgrims, each bearing a cross. This picture is commemorative of the instituting of the pilgrimages. The interior reproduces the demolished Church of *S. Antonio di Castello.*

Canvass *h.* 1.30 *l.* 1.80.

(From the demolished *Chiesa di S. Antonio di Castello*).

Pier Francesco Bissolo

92. — Madonna with the Child. On the right landscape background.

Panel *h.* 0.85 *l.* 0.70.

(Contarini Donation).

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The Same

93. — Presentation at the Temple. Jesus is by his Mother presented to the priest. On the sides are S. Joseph, and S. Antony of Padua and a female saint offering two pigeons. On the left the portrait of the donor, with clasped hands. Landscape background.

Panel *h,* 0·80 *l.* 1.20

(From the Renier Collection)

The Same

94. — Madonna and Saints. On the sides of the Virgin are S. James the Apostle and Job. S. Rose and Iohn the Baptist. At the sides of the hangings, behind the Virgin a clear sky appears.

Panel *h.* 0.68 *l.* 1.10.

(Molin Donation)

Tiziano Vecellio (?)

95. — The visit of S. Elizabeth. The two women shake hands and embrace. Near them are S. Joseph and Zecharian. Very beautiful landscape background, painted from Nature as is almost always with Tiziano.

Canvass *h.* 2.10 *l.* 1.44.

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Pier Maria Pennacchi

Born in Treviso in 1464; died in 1528. Perhaps he was educated from the Squarcione; but he modified his style under the examples of Gio. Bellini and Carpaccio.

96. — — The Transfiguration. Jesus is on the Tabour between the prophets Moses and Elias. This painting was the lunette of a great panel existing in the Church of *S. Margarita in Treviso.*

Panel *h.* 1.70 *l.* 2.65.

(From the Church of *S. Margarita in Treviso*).

Giovanni Mansueti

97. — Saints Sebastian, Gregory the Pape, Liberal, Francis and Rocco. Architectural bachground. Signed: *Hoc Enim Johannis De Mansuetis Opus Est 1500.*

Panel *h.* 1.97 *l.* 2.28.

(From the suppressed Church of *S. Francesco in Treviso*).

Donato Veneziano

98. — Jesus crucified. At the foot of the Cross is the Magdalen kneeling: on the right are S. John and S. Bernardino da Siena, on the left the Madonna and S. Francis. In the background between two trees appears Jerusalem. Mountains in the distance. Picture of sprightly coulours.

Panel *h.* 2.44 *l.* 1.72.

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Francesco (*Secondo*) da S. Croce

99. — Jesus at the pillar. The flagellation takes place in the presence of Anna and Caiphas.

Canvass *h.* 1 56 *l.* 2.00

(From the demolished Church of *S. Severo*).

Lazzaro di Bastiano

Born in 1450.

100. — The Manger. In the middle is the Child between the Virgin and S. Joseph. On the left are S. James and S. Eustace, on the right two other saints. Landscape background. A painting of a pure and noble drawing.

Panel *h.* 2.20 *l.* 2.00.

(From the Church of S. Hetene Chidos).

Marco Bello

Born in Venice in 1470; the date of his death is unknown. By an his proper affirmation he is a scholar of Gio. Bellini, because so he signed himself on a picture that now is conserved in the Museum of Rovigo.

101. — The madonna with the Child and S. Giovannino. On the right landscape background.

Panel *h.* 0.55 *l.* 0 74.

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Marco Basaiti

102. — S. George kills the Dragon on the Church of S. Peter.

Canvass *h.* 2.30 *l.* 1.56.

Carlo Crivelli

A Venitian. His first work is signed 1468 his last in 1493. Very probably he was of the school of Francis Squarcione and passed all his life of artist in Ancona.

103. — S. Gregory and Ierome and S. Peter and Paul.

Panel *h.* 0.80 *l.* 0.73.
(From the *Chiesa dei PP. Domenicani di Camerino*).

Lazzaro di Bastiano

104. — S. Anthony of Padua sieted on a tree between S, Bonaventura and an other saint. Very fine landscape background in the distance. Signed: Lazaruz Bastianus P.

Panel *h.* 2.34 *l.* 1.30.
(From the Church of *San Giuliano*).

Carlo Crivelli

105. — Four Saints. Four small panels are here united: they represent Saints Rocco, Sebastian Emidius and

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Bernardino of Siena. Signed: Opus Carolus Crivelli Venetis.

Panel *h.* 0.70 *l.* 1.60.

(Recently acquired by the Minister of the Public Instruction from the family Pericoli in Roma).

Venitian unknown (*XVI age*)

106. — Madonna with the Child. The infant has a little flower in his left hand and raises his right in the act of blessing.

Panel *h.* 0.64 *l.* 0.50.

Marco Basaiti

107. — S. Ierome kneeling before a cross in the act of penance.

Panel *h.* 0.53 *l.* 0.44.

(Molin Donation).

The Same

108 — Dead Christ. Two little angels are watching his repose. The nude figure is streched out, and the face expresses a superhuman calm.

Panel *h.* 0 40 *l.* 1 04.

(From the Convent of *S. Maria dei Miracoli*).

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Room VI (*Callot*)

Unknown Flamish

109. — Fruit.

Panel *h.* 0.35 *l.* 0.83.
(Contarini Donation).

Copyis from Cornelius Van Poelenburg

Born in Utrecht in 1586; died 1667.

110. — Nimph and Satyrs dancing near a brook. Background of hills.

Canvass *h.* 0.35 *l.* 0.48.

Adrian Van Ostade

Born in Harlem in 1610, died in 1685. He was disciple of Frang Hals.

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111. Interior of an Inn. An individual is playing the violin, another is drinking and in the distance some others play.

Panel *h.* 0.25 *l.* 0.22.

The Same

112. — Portrait of a man wearing a cap.

Panel *h.* 0.22 *l.* 0.18.

Cornelius Wael

Born in Antwerp 1594; date of death unknown.

113. — In the center of the Market is a column with an image of the Virgin. Many beholders are crowding around a dentist. Several groups are in around.

Panel *h.* 0.61 *l.* 1.03.

(Contarini Donation).

James Callot (*Copy*)

A great engraver. Born in Nancy in 1592; died in 1635.

114. — The Tower of Nesle in Paris. On the bank of the Seine a crowd of people are wathching several gaily decorated barks following the boat of the queen.

Canvass *h.* 0.48 *l.* 0.73,

(Contarini Donation).

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Adriano Van der Welde

Born in Amstendarm in 1635; died in 1672. He was a son of the elder William, an disciple of Wouverman.

115. — Landscape with peasants assailing and beating a horseman.

Copper *h.* 0.25 *l.* 0.33.
(Contarini Donation).

The Same

116. — A storm, breaks loose against a city. Two men are rumning away on horsebach.

Copper *h.* 0.25 *l.* 0.34.
(Contarini Donation).

Isaak Van Ostande

Born in Harlem in 1621 died in 1649: a scholar of Adrian, his brother.

117. A drinker.

Panel *h.* 0.10 *l.* 0.07.

Van der Welde (*Copy*)

118. — After the storm. A group of peasants returning from the campestral works.

Copper *h.* 0.26 *l.* 0.35.
(Contarini Donation).

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Cornelius Wael

119. — A Rural Festival. Many persons are assisting to a dance, standing about or lying on the soil.

Canvass *h.* 0.65 *l.* 1.72.
(Contarini Donation).

Philip Wouverman

A disciple of Jon Wynants, borned in Harlem in 1619. Hewas a painter of mlitary scones, and especially of horses. Died in 1668.

120. — Arrival of soldiers in a village.

Canvass *h.* 0.50 *l.* 0.93.
(Molin Donation).

Adrian Van der Welde (*Copy*)

121. — Garden with flower-beds and fermtains.

Copper *h.* 0.26 *l.* 0.35.
(Contarini Donation).

The Same

122. — Landscape. In the middle a windmill. Some women are milking. Passes au horseman.

Copper *h.* 0.26 *l.* 0.34.

Digitized by Google

Cornelius Wael

123. — Alms in Convent. Many poors are crowding at convents door where the monks are dispensing alms. Other people is standing around a fontain.

Canvass *h.* 0.64 *l.* 1.04.

(Contarini Donation).

The Same

124. — Sea. People on the beach are looking the surges and distants ships.

Canvass *h.* 0.65 *l.* 1.03.

(Contarini Donation).

Adriaa Van der Weld

125. — A storm at Sea.

On the right is a ship in distress: on the left is a rearing horse.

Copper *h.* 0.27 *l.* 0.35.

(Contarini Donation).

The Same

126. — Village and ruins on the sea-coast. A castle in the background.

Copper *h.* 0,26 *l.* 0.35.

(Contarini Donation).

Digitized by Google

The Same

127. — Village on a hill. At the foot of the latter is a horseman crossing a little bridge.

Copper *h.* 0.26 *l.* 0.35.
(Contarini Donation).

Cornelius Wael

128. — Festival in a Garden. In the middle of the scene a youth is dancing accompanied from the music; some companions are seated near a fountain.

Canvass *h.* 0.04 *l.* 1.03.

The Same

129. — Soldiers. Many spanish soldiers in a plain are seated in conversation. Some women are in their company.

Canvass *h.* 0.64 *l.* 1.03.
(Contarini Donation).

Adrian Van der Welde (*Copy*)

130. — Landscape. Banquet on the border of a lake.

Cooper *h.* 0.26 *l.* 0.30.
(Contarini Donation).

The Same

131. — Frozen River with skaters.

Cooper *h.* 0.26 *l.* 0.35.
(Contarini Donation).

Google

The Same

132. — Masquerade Dance in the middle of a Square; hills in the background on the right.

Cooper *h.* 0.26 *l.* 0.35.
(Contarini Donation).

Flemish Scool

133. — Country with torrent and a small bridge. On the rigt a little tower.

Canvass. *h.* 0.48. *l.* 0.48.

The Same

134. — Conntry with peasants and hill in the distance

Canvass. *h.* 0.48 *l.* 0.40.

Paul Bril

Born in Antwerp in 1556; died in Rom in 1626.

135. — View of Tivoli with goats browsing. On the right is the Temple of the Sybil.

Canvass. *h.* 0.37 *l.* 0.87.
(Contarini Donation).

James Callot

136. — The *Pont Neuf* at Paris. The bank is alive with people in different costumes and attitudes. On

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the right are some slave-mercants. On the left a group of dwarfs and other deformed poors.

Canvass. *h.* 1.08 *l.* 2.20

Unknown Flemish

137. — Countrys and castels on the border of a river. Panel *h.* 0.49 *l.* 0.81.

(Contarini Donation).

Willian Van der Welde (*the younger*)

Scholar of his father William (the elder) und of the Vlieger, was a marine painter and very celebrated in his times. Date of birth unknow; died in 1708.

138. — Sea with boats under sails.
Canvass. *h.* 0.48 *l.* 0.42.

James Callot (*Copy*)

139. — The Fair of the Impruneta. The Fair depicted in all its episodes, in all its most minute particulars; from tooth-drawer torturing the peasant, to the constable administering the strappade to a little thief; from the hawkers offering their wares, to a group of two women quarrelling. Near the church a procession il passing.

Canvass *h.* 1.55, *l.* 2.33.
(Contarini Donation).

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John Van der Lys

Born in Breda in 1600; died, so it believes, in Venice in 1670; he was a scholar of C. Poelemburg.

140. — Woman on horseback. On the right is a tower.

Canvass *h.* 0.63, *l.* 0.48.
(Contarini Donation).

The same

141. — Music and Love. In the center in a young man embraces with passion a girl.

Canvass *h.* 0.67, *l.* 0.56.
(Contarini Donation).

Unknown Flemish

142. — Fruit.

Panel *h.* 0.35, *l.* 0.83.
(Contarini Donation).

Adamo Elsheimer

Born in Frankfurt in 1578; died in Romin 1620.

143. — Landscape.

Canvass *h.* 0.30, *l.* 0.48.
(Renier Collection).

Cornelius Dusart

The favourite disciple of Van Ostade; borned in Harlem in 1660, died in 1704.

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44. — Three drinkers in a tavern.

Panel *h.* 0.19, *l.* 0.16.
(Molin Donation).

Arie de Vois

Born in Utrect in 1631; died in Leyda in 1680.

45. — A drinker seated holding a flask of wine on his knee.

Copper *h.* 0.24, *l.* 0.18.

Adrian Van Ostade

46. — A man reading wears a blach cap.

Panel *h.* 0.17, *l.* 0.15.

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Cima da Conegliano

147. — Virgin and Saints.

From the Church of S. Dionisio jn Zerman (Feltre). Painted on wood.

Martino da Udine

Born in Udine in 1468; died in 1547. He studied under his father *Battista*. Communly ia known under the surname of *Pellegrino da S. Daniele.*

148. — The Archangel Gabriel.

Canvass *h.* 1.85 *l.* 0.78.

(From the suppressed Church of *S. Francesco in Treviso*).

Francesco Rizzo da Santa Croce

Born in Santa Croce (near Bergamo) on the end of the XV age. Notice of his artistic activity estended from 1504 to 1549. He was a scolar of Gio. Bellini.

Digitized by Google

149. — Jesus risen appears to the Holy women and the Apostles. Signed.

Francescus Rizus Pinxit MDXIII.

Panel *h.* 0.95 *l.* 2.10

(From the *Convento dei Domenicani sulle Zattere*).

Martino da Udine

150. — The Annunciation.

Canvass. *h.* 1.85 *l.* 0.78.

(From the supprested *Chiesa di S. Francesco in Treviso*).

The same

151. The Annunciation. — On the right sees the holy Mary, on the left a blessing Angel with a lily in the hand: above the Eternal. Signed: *Pellegrinus Faciebat P, P.* one reads lower: *1519 M. Domini Zuchonidi C'amerarii Auspiciis. M. Francesco Jaschia Priore.*

Canvass. *h.* 1.87 *l.* 3.52.

Lorenzo Canozzi

Vasari naimed him a rival of Mantegna with the surname *Lorenzo da Lendinara; Fra Luca Paciolo* spoke of him as *Lorenzo Canozo* da *Lendinara.* Perhaps it is the same that greatly helped Cristoforo da Lendinara in the marquetry work in Modena, and in fact Paciolo praised him as painter and inlayer.

Digitized by Google

152. — Jesús with the two Marys. Signed: *Laurentius Canotio Fecit.*

Canvass. *h.* 0.61 *l.* 77.

Pietro Paolo Santacroce

One knows nothing of him only that he lived at Padua where he painted three pictures with his name.

153. — Worship of the Shepherds.— Landscape background with a lake.

Canvass. *h.* 044 *l.* 41.

Girolamo da Santa Croce

Of Bergamo, a scholer of Gio. Bellini, worked in the middle of XVI century.

154. Iohn the Evangelist writing.

Panel. *h.* 2.02 *l.* 0.85.
From the suppressed *Chiesa dei Servi.*

The Same

155. — S. Matteus. In natural size.

Canvass. *h.* 0.80 *l.* 0.60.
(Contarini Donation).

Giovanni da Udine

156. — The Virgin with the Child. S. Joseph the h. Magdalen and other Saints.

Panel. *h.* 0.76 *l.* 0.93.
(Contarini Donation).

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Sebastiano Florigerio

157. — S. Franciscus, S. Anton and S. John. Half-lengths
Panel. *h.* 0.92 *l.* 1.76.
(From the suppressed *Chiesa di Bovo in Padova*).

Girolamo da Santa Croce

158. — S. Lucas, holds an open book; half-lengths, life size.
Panel. *h.* 0.80 *l.* 0 60.

Martino da Udine.

159. — The Virgin and Saints. In the middle is the holy Mary with the Child; wright S. Hieronimus and the profet Daniel; on the left S. Anton Abbot and S. Catherine. Above are the portraits of those who ordered the picture.
Panel. *h.* 0 60 *l.* 1.02.

Girolamo da Santa Croce

160. — The Evangelist S. Mark.
Canvass. *h.* 2.00 *l.* 0.85.
(From the suppressed *Chiesa dei Servi*).

The Same

161. Head of the Saivior — in face.
Panel *h.* 0.40 *l.* 0 29.
(Contarini Donation).

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Pietro Paolo da Santa Croce

162. — Jesus near the vell with the *Samaritana*. On the sides of the background are kneeling S. Ierome and Francis.

Panel. *h* 0.20 *l.* 0.25.
(Contarini Donation).

Girolamo da Santa Croce

163. — Madonna with the Child and S. Iohn in the middle; on the sides S. Cátherine, S. Anton of Padua and S. Joseph. Above an Angel and a Cherub.

Panel *h.* 0.20 *l.* 0 25.
(Contarini Donation).

Marcello Fogolino

Born in S. Vito (Friuli) in 1470 and died in 1550. One knows nothing else of him.

164. — The Virgin on the throne and Saints. On the parts S. Louis, Bernardino da Siena, Antonio, Bonaventura, Francis and Clara.

Canvass. *h.* 2.37 *l.* 1.80.
(From *S. Francesco di Vicenza*).

Cima da Conegliano

165. — The temperance.

Canvass. *h.* 1.87 *l.* 0.82.
(From the *Magistrato della Ternaria dell' Olio*).

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Rocco Marconi

Born in Treviso on the end of the XV century. At Venice one knew his works in 1520. He seems to have learned under the elder Palma and Gio. Bellini.

166. — Iesus and the holy Virgin at the foot of the Cross. A fine landscape in the background. A picture of most lively colour.

Canvass. *h.* 4.50 *l.* 3.15.
(From the suppressed *Chiesa dei Servi*).

Cima da Conegliano

167. — The Iustice.

Canvass. *h.* 0.82 *l.* 0.64.
(From the *Magistrato della Ternaria dell' Olio*).

Unknown Friulan

in the beginning of the XIV age

168. The dead Christ, taken from the Cross on the knees of the Virgin, whilst Magdalena kneels to the feet of the corps. Round about stand S. John, the saints Mary Cleofas, Nicodemus and Joseph of Arimathea. A bright wintry landscape scene form the background. This picture was ascribed unjustly to Lazzaro Sebastiano.

Canvass *h.* 2 80 *l.* 1.52.
(From the suppressed *Chiesa di S. Severo.*)

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Girolamo da S. Croce

169. — S. Gregory the pope and S. Augustin.

Canvass *h.* 2.88 *l.* 1.60.

(From the suppressed *Chiesa dei Servi*).

Domenico Campagnola

Born at Padova 1482; died 1551.

170. S. Prosdocimo Bishop (formerly attributed to the Campagnola).

Panel *h.* 1.97 *l.* 0.86.

(From the *Chiesa del Torresino a Padova*).

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Flemish School

171. — Fruit.

Panel *h.* 0.40 *l.* 0.80.

(Contarini Donation).

Michele Mierevelt

Born 1677, died 1741.

172. — Portrait of a Gentlemann with embroidered collar. The painter evidently intended to imitate Van Dyck, to whom this painting is attributed in the old Catalogue.

Panel *h.* 0.73 *l.* 0.68.

Anton Van Dyck (?)

173. — Portrait of a sleeping Child.

Panel *h.* 0.23 *l.* 0.18.

(Molin Donation).

Digitized by Google

The Same

174. — Head of a Sleeping Child.
Panel *h.* 0.23 *l.* 0.18.
(Molin Donation).

Unknown Flemish

175. — Still life.
Panel *h.* 0.60 *l.* 1.10.
(Contarini Donation)

Anton Van Dyck

Born in Antwerp 1599; died in England 1641; first he was a scholar of Van Balen, and later of Rubens.

176. — Jesus crucified not very different of an other Crucifix of Van Dyck that is to fund in *Galleria Borghese* at Rome.
Canvass *h.* 0.98 *l.* 0.66.

Jsaac Van Ostade

Born at Harlem 1621; died 1671; he was a brother and scholar of Adrian van Ostade.

177. — A Landscape in winter-time. On the left a little bridge, on the right a group of houses under trees. Here and there some peasants. Signed: ISACCO OSTADE.
Panel *h.* 0.45, *l.* 0.38.
(From *Galleria Manfrini*).

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John Steen

Born in Leyden 1626, died 1679.

178. — Flemish home. The family sits around a table.
Panel *h.* 0.30, *l.* 1.04.
(Molin Donation).

Flemisch School

179. — Fruit.
Panel *h.* 0 40 *l.* 0.80.
(Donation Molin).

John Steen

180. — The family of the Astrologer. A poor home where one sees an old man with a great book showing in great excitement some lines of this to a poor woman crying among some starving children.
Panel *h.* 0.71, *l.* 0.57.
(From the Manfrin Gallery).

Matthew Bril

Born in Antwerp 1550; died 1584.

181. — The Hermit's Cave.
Cooper *h.* 15, *l.* 12.
(Molin Donation).

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Girolamo van Aken

Died 1516.

182. — Episodes from the Dant's *Inferno*.

Panel *h.* 0.89, *l.* 0.80.
(From the Ducal Palace).

Jack Ocktervelt

Born at Zwolle in 1617, died at Devescter in 1681.

183. — In the middle of the scene on the earth a fainted woman, about are busy several women on the right a physician shows to one of them a bottle.

Canvass *h.* 0.72, *l.* 0.84.

Girolamo van Aken

184. — Scenes from Dante's *Paradiso*.

Panel *h.* 0.89, *l.* 0.80.
(From the Ducal Palace).

The same

185 — The tower of Babele and the Giant Nimrod.

Panel *h.* 0.58, *l.* 0.75.
(Molin Donation).

Luke Kranak

186. — Lot with his daughters. In the bachground one sees Sodoma burning.

Panel *h.* 0.57, *l.* 0.40.

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Maestro delle mezze figure

Born in the end of the XV century: died 1542. He was painter of court of Margaret of Austria.

187. — Portrait of a reading woman. — Half-length. The little vase on the table means perhaps that the painter intended to represent Magdalena.

Panel *h.* 47 *l.* 0.37.

Unknown Flemish

188. — The Virgin and the Child. On the left S. Joseph who brings a basket of fruit, on the righta a vase of flowers.

Panel *h.* 0.88, *l.* 0.66.

Copy of Memling

189 — Jesus crucified. Lower S. John supports the fainting Virgin, and Magdalen embraces the cross S. John the Baptist, S. Bruno and S. George as Carthusians are comming; two nones and a noblemann are praying.

Canvass *h.* 0.84, *l.* 1.14.

School of Memling

190. — The Virgin on the throne with the Child, between two playing Angels and two saints. On the left is the donor. Landscape background.

Panel *h.* 0.66, *l.* 0.71.

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Hugo van der Goes

Born in Ghent, the year unknowm, and died as monk in 1482. His best work is the tryptic in *S. Maria Nuova* at Florence painted for the family Portinari, and will be sent soon to the Gallery of the Ufficii.

191. — Portrait of Lorence Fromont. In the background is represented the martyr in half-light.

Panel *h.* 0.51, *l.* 0.34.
(From the Gallery Manfrin).

Unknown Flemish

192. — S. Catherine, richly clad and crowned. In the left hand she has a book, in the right a jewel, With the feet she is trampling an horrible creature who holds a swords.

Panel *h.* 0.78, *l.* 0.31.

Unknown Flemish

193. — Flowers in a basket.

Panel *h.* 0.51, *l.* 0.70

Peter Molin

Born in 1600 at London, died in Harlem 1661.

194. — Skaters on the ice. Signed: PETER MOLIN 1636.

Panel (*h.* 0.25, *l.* 046.
(Molin Donation).

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Unknown Flemish
of the XVII age

195. — Jesus scourged. — Night effect.
Copper *h.* 0.34, *l.* 26.
(Contarini Donation).

Gabriel Metzu

Born in Leyden 1650, died in Amsterdam 1667. He was a scholar of Gerard Dou.

196. — A sleeping woman, holds an open book in her hand on the knees.
Panel *h.* 0.25, *l.* 0.23.

Unknown Flemish
of the XVII age

197. — Fruit and two glasses, one of wine.
Panel *h.* 063, *l.* 095.
(Contarini Donation).

Anton Moor

Born in Utrecht in 1512. He was a scholar of John Shorel and lived at Rome, where he knew our painters and felt their influence. He was a distinguished portrait and historical painter.

198. — Portrait of a Lady. Almost *en face;* in fine

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gown, the right hand on a work-table; a beautiful work.

Canvass *h.* 0 96, *l.* 0.59.
(Contarini Donation).

Unknow Flemish

199. — Flowers in a basket.
Panel *h.* 0 47, *l.* 0.60.

John Brenghel
surnamed dei velluti (copy)

Born iu Brussels in 1560, died in Antwerp in 1625.

200. — Landscape. With windmill. Signed: BRENGHEL.
Copper *h.* 0.25, *l.* 0.37.
(Molin Donation).

Unkown Flemish
of the XVII age

201. — Portrait of a Man in gloves.
Panel *h.* 0 22, *l.* 0.18.
(Contarini Donation).

Thomas Wyck

Born in Bewerwyke 1616, died 1677.

202. — An Authors' study.
Panel *h.* 0,35, *l.* 0.26.
(From the Gallery Manfrin).

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Paolo Caliari (*Veronese*)

As scholar of Antonio Badile he imitated his fellow-citizen Cavazzola on whom Raphael had projected a ray of his light from Rome. Contemporary with Titian in Venice Paul found in the brighness of the wonderful city all his ideals accomplished and he was the faithful image of the venitian splendour that reigned in the midle of the *Cinquccento*.

Paolo borned in Verona 1528, died at Venice 1588 and was buried in the church of S. Sebastiano, adorned whith his painting.

203. — Supper in the Pharisee's house. — Jesus sits in a great hall, supported with eight Coryntian columns. Near Jesus stands the disciple Iohn bending to hear the holy word; other guests are also listening; but nearly all are occupied on the banquet which il served with royal magnificense, and with such abundance as to diffuse a sentiment of prospe-

rity and joy throughout the scene. A nobleman on the left before a column seems to lead the entertainement, he stand dressed in green silk and is gaving orders with his arm raised in attitude of command. His green dress is in very light silk, sothat his shoulders on which he is spreading his mantle have a very light covering. Betwen the arches of the hall fine architectural perspectives are seen rendered with admirable effect in the silvery atmosphere with which this great artist delighted to surround his subjects. Dated: A. D. M. D. LXXII DIE XX. APRILIS.

Canvass *h.* 5.68 *l.* 12.30.

(From the Repertory of the *Convento dei SS. Giovanni e Paolo*).

The Same

204. — The Prophet Jsaiah. — Life-size *chiaroscuro*.

Canvass *h.* 2.40 *l.* 0.50.

(From the *Chiesa di S. Nicolò della Lattuga*).

The Same

205. — Martyre of S. Catherine. On the lake of Bolsena. She is in a bark conducted from three wretches, two of them have already seized the saint in order to drown her in the sea. A castle is seen in the distance.

Canvass *h.* 1,35 *l.* 2.85.

(From the suppressed church of *S. Antonio di Torcello*).

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The Same

206. — S. Christina searched of the Angels, The scene passes in a prison were Angels are bringing nourishments to the saint lying on the soil, On the left one sees two tortured prisoners.

Canvass *h.* 1.90 *l.* 3.80.
(From the above).

The Same

207. — The Virgin in the middle of a hedge of flowers surrounded from a quantity of noblemen, ladies, the Pope and the Emperor. S. Domenic dèspenses to all of them crosses of roses. A very fine and lovely picture. On the sky is spoilt from the renovaters. One reads under the picture:

Decembre MDLXXII in tempo De M. Zuane Dolfin Gastaldo E M. Domenico Fauro Vicario. M. Jacomo Cigne Scrivan Et Compagni.

Canvass *h.* 1.76 *l.* 3.15.
(From the *Chiesa di S. Pietro Martire a Murano*).

The Same

208. — History of S. Christine. It represents an episode of her life in the momenthe she is obliged from her tormentors to worship idols.

Canvass. *h.* 2.00 *l.* 1.97.
(From the *Chiesa di S. Antonio di Torcello*).

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The Same

209. — Flagelation of S. Christine; two wretches bound her on a column and whipp her.

Canvass *h.* 2.05 *l.* 1.46.
(From the above).

Jacopo Robusti (*Tintoretto*)

210. The Virgin and Child, Saints and devotees. The Virgin is betwen S. Mark, Sebastian and Theodore. Befor her knell three Masters of Treasure with their servants. A picture of very intense colouring made for the feast of the spiritual union of the *Camerlenghi* of the Republic.

Canvass *h.* 2.23 *l.* 5.20.
(From the *Magistrato dei Camerlenghi*).

Michele Parrosio

A Scholar of Paolo Veronese; he worked to the end of the *Cinquecento*. Nothing else is known of him.

211. The Deposition. The corp of Iesus is taken down of the cross by the Maries and. S. Iohn.

Canvass. *h.* 1.13 *l.* 0.96.
(*From the Pinakothec Renier*).

Paolo Caliari (*Veronese*)

212 — The battle of Lepanto. Dark rays, streams of shadow descend on Infidel fleet. White light seems to

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have predilection for the christians banners and for the vessel of the Venitian admiral, that, gilt and sparkling, shines in the sun of wictory. The sea is coveied with butting galleys and blazes of arms, is reddish of conflagrations. Above, into a glory of clouds between a group of saints and angels, is Venice imploring before the Virgin.

Canvass. *h.* 1.70 *l.* 1.40.
(From the *Chiesa di S. Pietro Martire a Murano*).

Jacopo Robusti (*Tintoretto*)

213. — The Crucifixion. — In the middle is Iesus in Cross, to his feet is a group of women quite near the sworning Mother; on the right two musicians, a man on horseback and a cut tree; on the left fan the bannersas in great wind. Besides a group of soldiers, and in behindground appear several spectral femal figures about the scene. — Dark shy and a group of trees agitated from a great storm.

Canvass. *h* 2 80 *l.* 4.44.
(*From the Chiesa di S. Giovanni e Paolo*).

Giambattista Del Moro

Born in Verona and flourished in the middle of *Cinquecento*. He was a scholar of Francesco Torbido.

214. — A picture divided in two parts. In one S. Mark observes three functionaries who are enrolling sailors; in the foreground are some golden moneys. — The

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second represents the *Riva degli Schiavoni* and on the *Laguna* one sees several Galleys.

Canvass. *h.* 1.52 *l.* 4.32.
(From the *Magistrato dell'Armar* in the Ducal Palace).

Domenico Robusti (*Tintoretto*)

Born in Venice 1562, died 1937. He learned his art by *Iacopo*, his father and aided him in his works. In his original works he appears as a feeble imitator of the fater.

215 — The Ressurrection. Before the tomb from which Iesus with the banner il recovered, sleep three soldiers. In the background is retiring a group of warriors.

Canvass. *h.* 1.80 *l.* 2.09.

The Same

216. The Virgin and S. Ioseph. S. Marck and Ieronime. The Doge Grimani is kneels before the *Madonna*.

Canvass. *h.* 0.93 *l.* 3.05.
(From the Ducal Palace).

Jacopo Robusti (*Tintoretto*)

217. — The deposition. The scene is at the foot of the cross. The Virgin, who holds still the corpse of her son on the knees is swoned. On the shut eyes of Jesus falls a deep shade which has the form of a

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maske, while forheid and month are wonderfully illuminated. An admirable invention. In the behindground a paesage of dark trees and far hills.

Canvass *h.* 2.27 *l.* 2.95.
(From the *Chiesa dell' Umiltà*).

Domenico Robusti (*Tintoretto*)

218. — Portrait of a Senator.

Canvass *h.* 0 80. *l.* 0.45.
(From the *Magistrato del Monte del Sussidio*).

Jacopo Robusti (*Tintoretto*)

219. — Marys Ascension. The Virgin amides a group of Cherubs rises to heaven. Around her grave the disciples contemple with wonder. Behinde the Madonna is a dazzling sky. A picture vigorous and intense of colouring.

Canvass *h.* 2.33 *l.* 1.33.
Born in Padua 1590 and died 1650.

Alessandro Varotari
(*surnamed Padovanino*)

220. — The nuptials of Canà. A very great picture on linen with a paesage in the behinde ground; Signed ALEXANDER VAROTARI PATER PATAVINUS E. M. D. CXXII.

Canvass *h.* 3.35 *l.* 9 40.

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(From the *Convento di S. Giovanni della Verdura* at Padua.)

Jacopo Robusti (*Tintoretto*)

221. — The Virgin, S. Marina, S. Cecilia, S. Theodore and Cosma e Damiano. The scene is in the clowds. The red dresses and the ermine of the kneeling saints between the grey clouds and the green dress of a beautiful Angel of a purest form gives an unexpected expression to the whole picture.

Canvass *h.* 3.43 *l.* 2.50.
(From the *Chiesa e S. Cosma e Damiano*).

Domenico Robusti (*Tintoretto*)

222. — Portrait of an unknown person.

Canvass *h.* 0.80 *l.* 0.80.

Leonardo Corona

Born in Murano 1561, died 1605; a scholar of his father Michael. He changed his style after Tintoretto 's example.

223. — Crucifixion. The Virgin falls swoning between S. John and the Maries. Peasage in the behinde ground. The picture was ascribed once to Tintoretto.

Canvass *h.* 2.70 *l.* 1.40.

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Jacopo Robusti (*Tintoretto*)

224. — Portrait of Andrea Dandolo.
Canvass *h.* 1.10 *l.* 1.50.

The Same

225. — S. Justine with the three master of treasures GIUSTINIAN, SORANZO, Badoer and their secretaries. Dated: 1580.
Canvass *h.* 2.15 *l.* 1.18.

Jacopo Palma (*the younger*)

Born in Venice 1544, died 1728. He learned the elements of the painting from his father Antony who was a very mediocre painter. He is the nephew of Palma the eldest and learned from him, Titian and Tintoretto.

226. — The twelve thausend signed: Prophetie Vision of the Apocalypse.
Canvass *h.* 2.25 *l.* 4.35.
(From the *Scuola di S. Giovanni Enangelista*).

Jacopo Robusti (*Tintoretto*)

227. — The ressurected Jesus blesses three *Procuratori*.
Canvass *h.* 0.90 *l.* 4.00.

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The Same

228. — Portrait of an unknown person, holding a book in the hand and is represented as an Evangelist.

Canvass *h.* 0.90 *t.* 0.90.

Leandro Da Ponte (*Bassano*)

Born in Bassano 1558; died in Venice in 1623. He was the son and the scholar of Jacopo Surnamed Bassano.

229. — Portrait of the Doge Marcantonio Memmo.

Canvass *h.* 1.20 *l.* 1.00.

Jacopo Robusti (*Tintoretto*)

230. — Portrait of Marco Grimani. Some think that this picture is rather to be ascribed to Palma the young.

Panel *h.* 1.20 *l.* 1.00.

Giovanni Contarini

A scholar of the sculptor Alessandro Vittoria; born in Venice 1549, and died 1606.

231. — Portrait of an unknown person.

Canvass *h.* 0.85 *l.* 0.70.

(From the *Procuratie Nuove*).

Digitized by Google

Jacopo Robusti (*Tintoretto*)

232. — The adulteress. The yellow gowns with which is dressed the offended husband and himself is the best note of the picture. That yellow is like an expression of anger that was to explose, but he pacified him self very soon under the influence of the supernatural goodness of Jesus.

Canvass *h.* 1.20 *l.* 2.31.

The Same

233. — Portrait of Doge Alvise Mocenigo, elected in 1570.

Canvass *h.* 1 15 *l.* 0.95.
(From the *Ufficio dei Procuratori di Ultra*).

234. — Portrait of Andrea Cappello. He is very richly clad and holds a handkerchief in the right hand.

Canvass *h.* 1.20 *l.* 1.10.
(From the *Procuratie nuove*).

The Same

235. — Portrait of an unknown person, in guise of an Evangelist.

Canvass *h.* 1.00 *l.* 0.60.

The Same

236. — Portrait of Antonio Cappello.

Canvass *h.* 1.20 *l.* 0.90.

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The Same

237. — Portrait of Battista Morosini. He is clad in white before a green wall and a green curtain, beside which is a green landscape background, and the symphonic expression that this singular colouring gives to the whole picture is wonderfull.

Canvass *h.* 0.96 *l.* 0.60.

Jacopo Palma (*the younger*)

238. — The Triumph of Death. A vision of the Apocalypse.

Canvass *h.* 2.35 *l.* 4,40.
(From the *Scuola di S. Giovanni Evangelista.*)

Jacopo Robusti (*Tintoretto*)

239. — The Virgin with the Child, blesses three Procurators. In the middle landscape bachground.

Canvass *h.* 1.00 *l.* 4,00.

The Same

240. — Portraits of two sitting Senators.

Canvass *h.* 2.00 *l.* 1.30.

The Same

241. — Portrait of Senator. He Kneels folding his hands. The bank on the right is a very commun and arbi-

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trary invention of some pseudo-restorers, and indeed the entire picture is covered with retouchings.

Canvass *h.* 1.52 *l.* 1.13.
(From the *Procuratie nuove*).

The Same

42. — Portràit of the Procurator Carlo Morosini.

Canvass *h.* 1,36 *l.* 1.13.
(From the *Procuratie di Ultra.*)

The Same

43. — Madonna and Devouts. The Virgin with the Child on the left. Four Senators stand on the right; two stayng, two kneeling. A picture denoting the peace of minde of the painter.

Canvass *h.* 1.90 *l.* 1.46.
(From the *Magistrato del Sale*).

The Same

44. — Portraits of four sitting Senators.

Canvass *h.* 2 00 *l.* 1.30.
(From the *Procuratie di Ultra*).

The Same

45. — Portrait of Jacopo Soranzo. The *technique* of this picture is clearly of Titian. Forthat is doubtful

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its attribution to Tintoretto although founded on documents.

Canvass *h.* 1.06 *l.* 0.90.

Carlo Caliari (*Carletto*)

A son of Paolo, born in Venice 1572 and died 1596. He was a scholar of his father and learned also from Jacopo Bassano.

246. — The Resurrection of Lazarus.

Canvass *h.* 2.12 *l.* 5.20.

Jacopo Palma (*the younger*)

247. S. Francis of Assises receiving the stigmates. Almost life-size. Landscape background.

Canvass *h.* 2.30 *l.* 1.20.

Carlo Caliari (*Carletto*)

248. — Veronica drying the face of Jesus fallen under the cross. Paesage in the behinde ground. Signed:

CAROLO CALLIARIUS PAULI VERON Fil. E.

Canvass *h.* 2.60 *l.* 3.10.

Jacopo Robusti (*Tintoretto*)

249. — Portrait of an unknowon person.

Canvass *h.* 0.70. *l.* 0.80.

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The Same

250. — Portrait of an unknown person.
Canvass *h.* 0.76 *l.* 0.60.

Leandro Da Ponte (*Bassano*)

251. — Portrait of Patriarch Giovanni Tiepolo.
Canvass. *h.* 1.10 *l.* 1.15.

The Same

252. — The Ressurection of Lazarus. — The best picture of Leandro. In the middle are the resurrected and the sisters kneeling, contemplating the wonder. Behinde them the blessing Jesus and a great crowd moving towards the wonder. Landscape background.
Canvass *h.* 3.38 *l.* 4.72.

Benedetto Caliari

Born in Verona 1538; died 1598. He was a brother of Paolo whose traces he followed and whom he aided to work especially for the perspective painting.

253. — Jesus presented to Pilato. Landscape background.
Canvass *h.* 3.30, *l.* 4.44.

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Carlo Caliari (*Carletto*)

254. — An Angel with the symbols of the Passion.

Canvass *h.* 2.95, *l.* 0.67.

(From the *Chiesa di S. Nicolò della Lattuga ai Frari*).

Paolo Caliari (*Veronese*)

255. — The crucifixion. On the right under a dark sky, on the left Jerusalem with a sky sometimes black at others gory red. In the center a quantity of soldiers are leaving the place of the execution. On an elevation a group of women, on which falls a great bleue light.

Canvass *h.* 2.85, *l.* 4.45.

From the suppressed *Chiesa di S. Nicolò della Lattuga*).

The same

256. — Saints Luke and John in the clouds on their symbolic animals.

Canvass *h.* 2 00, *l.* 3.15.

(From the above).

Carlo Caliari (*Carletto*)

257. — An Angel with the simbols of the passion.

Cauvass *h.* 2.95, *l.* 0.67.

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Paolo Caliari (*Veronese*)

258. — The piety.

Canvass *h.* 2.85, *l.* 1.15.

(From the suppressed *Scuola dei Mercanti*).

Carlo Caliari (*Carletto*)

259. — The Madonna in glory. Before three kneeling Ladies. Landscape background.

Canvass *h.* 240, *l.* 2 60.

Paolo Caliari (*Veronese*)

260. — The Annunciation. — The Virgin knees on the right; on the left comes flying the Angel Gabriel. Betwen both figures an architectural ornement developes itself in the background, where behinde an Arch and in the middle of a garden stands a little Tempel.

Canvass *h.* 2.70, *l.* 5.35.

The same

261. — S. Mark and S. Mattew in the clouds. The lion is on the right.

Canvass *h.* 2,00, *l.* 3.15.

(From the *ex-Chiesa della Lattuga*).

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The same

262. — The faith.

Canvass *h.* 2.85, *l.* 1.15.
(From the suppressed *Scuola dei Mercanti*).

Benedetto Caliari

263. — The holy supper. In the background is repre sented the foot-washing.

Canvass *h.* 3.00, *l.* 4.00.

Paolo Caliari (*Veronese*)

264. — The Coronatton of the Virgin. The scene is i Paradise and the femal and masculin Saints a wearing the riches costumes of their time.

Panel *h.* 4.00, *l.* 2.00.
(From the *Chiesa degli Ognissanti*).

The same

265. — The ascension of the Virgin. Under some of th wondered Apostles look into the empty sepulchre while others watch the ascending of the Virgin amid a halo of angels and cherubs.

Canvass *h.* 4.00, *l.* 1.80.
(From the suppressed *Chiesa di S. Maria Maggiore*).

The same

266. — The Profet Ezekiel. — *Chiaro-scuro*; life-size.

Canvass *h.* 2.80, *l.* 0.80.
(From the *Chiesa di S. Nicolò della Lattuga*).

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Jacopo Palma (*il giovine*)

267. — Jesus taken down from the Cross, supported from three angels.

Canvass *h.* 0.95, *l.* 1.28.

Andrea Meldolla (*Schiavone*)

Born in 1522 in Sebenico (from whence his Surname); died in Venice in 1582.

268. — Jesus exposed to the crow. On the right is a landscape background with Jerusalem and distant hills.

Panell *h.* 0.65, *l.* 0.75.

Bonifacio (*II*)

Of the various Bonifazi are very scarce notices. The second, and the first were of Verona. By the sepulchral stone, that was in S. Ermagora's Church and of which the Zanetti has conserved to us the remembrance reckons that he died the 19 october 1553.

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269. — The Virgin with the Child and Saints. On the right are two female Saints and S. John, on the left Saint Jerome and Joseph. Picture of intense colouring with a landscape background. The holy conversation happes on the foot of a tree.

Panel *h.* 0.80, *l.* 1.30.

Jacopo Robusti (*Tintoretto*)

(From the *Confraternita di S. Pasquale Baylon*).

270. — Our Lady of Pity. One of the purest representations of female goodness and grace ever achieved in painting. Under her mantle it seems to become purified all that is vile in the humanity. At the base, on wich is standing the Virgin is written:

SUB TECUM PRAESIDIUM CONFUGIMUS.

Canvass *h.* 4.83, *l.* 0.96.
Contarini Donation).

Andrea Meldolla (*Schiavone*)

271 — Iesus before Pilate. Jesus is in the center, led by three jailors. On the left is Pilate, washing his hands in a basin that a servant holds before him.

Canvass *h.* 1.20, *l.* 2.20.

Francesco Torbido *surnamed the Moro*

Born in Verona in 1486, appears a follower of Liberale and Boniface I, and was perhaps influenced also by Giorgione. Like Moretto of Brescia, he is

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a great assimilator, not sparing even the form of Roman contemporary art, as appears in the pictures in the Cathedral of Verona. He died in 1546.

272. — Portrait of an old woman holding in her hands a scroll on wich is written: *Col Tempo*. Very beautiful cornice of *Cinquecento*

Canvass *h*. 0.69 *l*. 0.60.
(From the Manfrin Gallery).

Domenico Robusti (*Tintoretto*)

273. — Portrait of the *Provveditore Pietro Marcello*.
Canvass *h*. 0.80 *l*. 0.75.

Jacopo Palma (*il giovine*)

274. — Ecce Homo. Jesus with bared breast and the reed in his hand is shewn to the mob.

Canvass *h*. 0.80 *l*. 0.55.

Copy from Bonifacio

275. — The Virgin with the Child an S. John between S. Catherine and Saints James and Ierome. Landscape background.

Panel *h*. 0.99 *l*. 1.20.
(Molin Donation).

Bonifacio (*terzo*)

The last of the Bonifaces, is believes born in Venice. The last date on his works is 1563.

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276. — S. Francis and S. Paul.

Canvass *h.* 1.78 *l.* 1.36.

(From the *Magistrato del Sale*).

The Same

277. — S. Anthony the Abbot and S. Mark.

Canvass *h.* 2.20 *l.* 1.38.

(From the *Magistato del Sale*).

Bonifacio (*secondo*)

278. — The adulteress. — Jesus seated, with a gesture full of dignity turns towards the tumultuous crowed while the accused woman watches him with a trustful countenance. The composition is rich and lively. But the time has altered the fine coulours.

Canvass *h.* 1.77 *l.* 3.03.

Bonifacio (*terzo*)

279 — S. Anthony the Abbot and S. Mark.

(From the *Magistrato delle Entrate*).

The Same

280. — S. Bernard and S. Sebastian. The first is wearing a cope; the other is bound naked to a tree.

Canvass *h.* 2.18 *l.* 1.36.

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Bonifacio (*secondo*)

281. — The Adoration of the Magi. The scene is divided in two parts. To the right is the Holy Family and two Magicians kneeling and offering gifts tho the infant Jesus. To the left before landscape background are the horses and attendants of the Kings. The composition is enclosed in a double arch.

Canvass *h.* 1.95 *l.* 3.35.

Bonifacio (*terzo*)

282. — S. Anthony of Padua and S. Paul and S. Nicholas.

Canvass *h.* 1.90 *l.* 1.20.

The Same

283. — S. Mark and S. Vincent of Spain.

Canvass *h.* 1.90 *l.* 1.10.

Bonifacio (*the first*)

Born in Verona. In 1523 he was inscribed in the *Compagnia* colled the *Collegio di S. Sino e Libera.*

284. — Jesus on the throne and Saints. Jesus is in the center, seated on a throne at the foot of wich an

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angel times a small cithern. On the book that Jesus holds in his right hand is written: NON FAC QUOD INIQVVM EST NEC INIVSTE IVDICABIS. On the left is S. Dominic Kneeling and S. Mark standing near the lion. On the right is David and S. Louis of Tolosa on their knees. Ohter Saints are in the distance. Very beautiful picture for the colouring.

Canvass *h.* 1.98 *l.* 4.35.
(From the *Magistrato dei Governatori delle Entrate*).

Bonifacio (*hird*)

285. — S. John the Baptist, S. James the Less, and S. Peter with a book in his right hand.

Canvass *h.* 2.05 *l.* 1.31.
(From the *Magistrato del Monte Novissimo*).

The Same

286. — S. Anthony the Abbot, S. John the Evangelist and S. Andrew.

Canvass *h.* 2.65 *l.* 1.37.
(From the *Magistrato del Monte Novissimo*).

Bonifacio (*secondo*)

287. — Adoration of the Magi. On the left is the Holy Family the Magi are in the center, the eldest is

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prostrate, offering their gifts to the Child. On the right the attendants with the horses. Remarkable picture for colouring in which the dominant note is the warm green of the Moorish Kings robe. Landscape background with hills on the right.

Canvass *h.* 2.10 *l.* 3.27.

Bonifacio (*hird*)

288. — S. Matthew and Oswald. S. Oswald is in royal robe, S. Matthew has an Angel beside him.

Canvass *h.* 2.18 *l.* 1.45.

(From the *Magistrato delle Entrate*).

The Same

289. — S. James the Apostle and S. Vincent Ferreri. The first has the staff and the other a burning heart in the hands. Dated MDLXI.

Canvass *h.* 2.10 *l.* 1.50.

(From the *Magistrato delle Entrate*).

The Same

290. — S. Philip and S. Silvester the Pope. With the date MDLXII.

Canvass *h.* 2.16 *l.* 1.28.

(From the *Ufficio dei Governatori delle Entrate*).

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Bonifacio (*first*)

291. — The Parable of Dives. Dives is represented by Henry VIII King of England. He seats between two court-ladies and hears the music of a woman playing the mandoline accompanied by a man with a double-bass. Before them a page holds the music-book. The court ladies sitting near him, are very splendid for the couloring and the magnificicense of the costume and the general armony of the painting concentrated in a dominant red tint render this picture one of the most potent and intense of the Venician School.

Canvass *h.* 2.00 *l.* 4.26.
(*Acquired by the Grimani Family*).

Copy by Bonifacio

292. — The birth of the Virgin. On the left is the bed of the lying in woman. In the center the group of the helpers and the neoborn. On the right landscape background.

Canvass *h.* 1.95 *l.* 1.53.
(From the *Ufficio del Monte nuovissimo*)

Bonifacio (*hird*)

293. — S. Bruno and S. Catherine. The former has an olive - branch in his hand.

Canvass *h.* 2.03 *l.* 1.07.
(From the *Isola della Certosa*).

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The Same

294. — S. Ierome and S. Margaret. The former has at his feet a lion.

Canvass *h.* 2 03 *l.* 1.05.
(From the above).

Bonifacio (*first*)

295. — Salomons Iudgment. At the right on a throne is the Iudge. The two mothers are in the center of the scene. Marvellous painting for intensity of coulour. The landscape background has a character of legend.

Canvass *h.* 1.78 *l.* 3.30.
(From the *Magistrato del Sale*).

Unknown venitian

296. — Portrait of a fat, beardless man, with a black cap and red coat. (Formerly attributed to Titian).

Canvass *h.* 0.55 *l.* 0.40.

Unknown venitian (*XVI age*)

297. — Portrait of a gentleman with a glove in the hands.

Canvass *h.* 0 71 *l.* 0.80.
(Molin Donation).

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Gio. Antonio Licinio

Born in Pordenone in 1483, died, it is believed, in Ferrara in 1539. He was a scholar of Martino da Udine, but amended his style under the examples of Titian, whom he sometimes rivalled.

298 — Portrait of a devout. An old man in profile with the hands clasped in act of praying.

Panel *h.* 0.35 *l.* 0.35.

Giovanni Busi (*surnamed Cariani*)

Born in Falpiano (Bergamo) between 1480-90, died in 1541. He was a disciple of Palma the elder and endeavoured to follow Giorgione.

299. — Portrait of an unknown, with a black cap.

Canvass *h.* 0.66 *l.* 0 54.

The Same

300. — Portrait of an unknown with the date MDXXVII. A man with fur-cloack with a beard of fawn-coulour.

Canvass *h.* 0.76 *l.* 0.78.

(Contarini Donation).

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Palma vecchio (?)

301. — Portrait of a lady with fair hairs, richly dressed.

Panel *h.* 0.56 *l.* 0.44.
(From Renier Collection).

Jacopo Palma (*the elder*)

Born a Serinalta (Bergamo) in 1480, died in Venice in 1548. Original and very noble in his conceptions he had also in the tecnic all the virtues of whic is glorious the venitian school, and joined the magnificence to the grace.

302. — S. Peter enthroned, and holding an open book Around him, in various attitudes, are Saints Paul Justina, John, Augusta and Mark.

Panel *h.* 2.85 *l.* 1.78.
(From the *Chiesa delle Fontanelle*).

Bernardino Licinio

Born in Pordenone in 1524, he died very young in 1542.

303. — Portrait of a fat and fair woman, her left hand pressing her breast. The blach dress has to a large openess on which is a white crape. This painting was formerly attributed to Paris Bordone.

Canvass *h.* 1.00 *l.* 0.70.

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Gio. Antonio Licinio (*Pordenone*)

304. — An other portrait of a lady, dressed in black with wide sleeves, with a piece of white lace on her head.

Panel *h.* 0.85 *l.* 0.77.

(Contarini Donation).

The Same

305. — Portrait of woman wearing a species of turban.

Canvass *h.* 0.75 *l.* 0.65.

(Contarini Donation).

The Same

306. — S. John the Baptist. Half figure. He has in the left hand the simbol of the Cross. On the left landscape background, ruined bv repainting.

Panel *h.* 0.80 *l.* 0.50.

(Contarini Donation).

Rocco Marconi

Born in Treviso, unknown the year. His works in Venice date from 1505 to 1520. Perhaps he was

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a scholar of Giovanni Bellini or of Palma *vecchio*, but he is far beneath them in excellence.

307. — The Redeemer. Half figure, life size. In the act of blessing mit a scroll in the left hand with the words: Ego Sum Lux Mundi.

Canvass *h.* 0.97, *l.* 0.75.

(Contarini Donation).

Bonifacio (*secondo*)

308. — Small adoration of the Magi, with the addition S. Mark and a young bishop-saint. The magi are on the left, on the right is the Virgin with the Child between the Saints.

Canvass *h.* 0.79 *l.* 1.07.

Bonifacio (*first*)

309. — Jesus between the Apostles. Jesus is written below their figures: *Domine ostende Nobis Patrem Et Sufficit Nobis. — Philippe, Qui Videt me Videt Et Patrem Meum, Ego Et Pater Unum Sumus.* A picture of a pure and noble genius. Many persons are inclined to attribute it to Palma *vecchio*.

(From the suppressed *Chiesa dei Frari.*

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Jacopo Palma (*vecchio*)

310. — The Cananitish woman. Half lengths. Jesus between his disciples, blesses whith a noble gesture the supplicant. The disciples gather round to hear his words.

Panel *h.* 0.92, *l.* 1.53.

(Contarini Donation).

Antonio Licinio (*Pordenone*)

311. — Angels on cloud. Five angels flying on the clouds and merrily exchanging some garlands in their ffight.

Panel *h.* 0.50, *l.* 1.05.

Polidoro Lanzani

surnamed Polidoro Veneziano

Born in Venice in 1515, died in 1565. Proceeds from Titian and perhaps from the first Bonifacio.

312. — The Virgin adoring the sleeping Child. On the left S. John Giovannino.

Panel *h.* 1.00, *l.* 0.80.

(Contarini Donation).

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The same

313. — Holy conversation. The Virgin with the Child is in the center between S. Catherine on the right and the Apostle S. Lucas on the left. At the foot of the Virgin is kneeling an old monk with a scroll in the hand with the word: *Peccavi.*

Canvass *h.* 0.84, *l.* 1.03.

Tiziano Vecellio

314. — S. John the Baptist. A noble figure, life-size of a statuary beauty. With his right hand he makes the foretelling gesture, with the left he holds the symbolical cane. On the left is the mistic lamb reposing at fhe foot of a rock; on the right is a brook flowing past a clump of trees, the whole under a vast, azur sky.

Canvass *h.* 1.97, *l.* 1.36.

Jacopo Palma (*vecchio*)

315. — The Assumption of the Virgin. The Apostles, gathered round the Virgin's sepulchre behold the prodigy with amazement. A youth-ful production.

Panel *h.* 1.85, *l.* 1.38.

(From the suppressed *Scuola di Santa Maria Maggiore*).

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Gio. Antonio Licinio (*Pordenone*)

316. — S. Lorenzo Giustiniani and others Saints. Figures larger than life. The first patriarch of Venice is in the center with two kneeling figures at his sides; on the right is S. John the Baptist and S. Francis Kneeling before him. There are also S. Augustin an Bernardino. The picture is signed: JOHANNIS ANTONII PORTUNAENSIS.

Canvass *h.* 3.70, *l.* 2.25.

(From the Church of *Madonna dell' Orto*).

Rocco Marconi

317. — Jesus in the act of blessing betwenn S. Peter and S. John the Baptist. Picture of lively and intense colouring. A warm sky with clouds in cumuli forms the background.

Canvass *h.* 1.87, *l.* 1.25.

(From the *Chiesa di S. Maria Nuova*).

Bonifacio (*first*)

318. — S. Mark Evangelist in the moment of inspiration. Resplendent work for the colour.

Canvass *h.* 2.00, *l.* 1.22.

(From the *Magistrato del Sale*).

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The same

319. — The massacre of the innocents. Vonderful picture for armony and intensity of colour.

Canvass *h.* 1.98, *l.* 1.93.
(From the *Magistrato dei Dazii*).

Paris Bordone

Born in Treviso in 1496 and died in Venice about 1571. This Gallery of the Accademia posses only two works of him which represent his highest excellence, and his extreme weakness.

320. — Consignment of the ring to Doge. This picture formed the counterpart to another that is exposed in this Gallery in the *Corridor II*, N. 516, attributed by Boschini also to Paris Bordone. Both these pictures were in the *Scuola di S. Marco*, now the Civil Hospital, and refert to a legend that we will briefly relate. In a night of Februar 1340 a violent storm raged in the Adriatic and convulsed also the Lagune. It so happened that while a fisherman, in the midst of the storm, was intented an mooring his boat near the Piazzetta, he was accosted by a stranger who asked him to row him over to the island of S. Giorgio. The fisherman terrified for the horrible weather, at first rèfused, to run the risk: but encoraged by the stranger's insistence at last did as required. On arriving at S. Giorgio an unknown

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warrior entered in the boat and ordered its ower to row immediately to S. Nicolò of Lido, where a third stranger ordered to row into the open sea. Entered in the sea they met a ship full of demons swiftly proceeding to Venice in order to submerge and destroy her. Thereupon the three stranger who were the Saints Mark, Nicolò and Giorgio made the sign of Cross and immediately the gastly phantams vanished thin air, the storm abated and Venice was saved.

Then the three strangers returned and S. Marcus leaving the boat, in order that the miracle should be known to all, consigned to the fisherman a ring enjoined to present him to the Doge and narrate to him all he had seen. The ring was presented from the fisherman to the Doge *Bartolomeo Gradenigo*. The picture represents him in the act of consigning the ring to the Doge, who is seated in the center of a bench of Senators, and who bending forward in order to receive it, emerges into light from the shadow which is cast over that part of the arcade in which the scene is laid; the other part, outside the shade, is resplendent with light and colour. Architecture in fullshine forms the background. Signed: PARIDIS BORDONO.

Canvass *h.* 3.65, *l.* 2.98.

Gio. Antonio Licinio (*Pordenone*)

321. — The Virgin of Carmela. With open arms, in act of pity; under her mantle, that is raised by angels,

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are some members of the Brotherhood among whom the Family *Ottoboni*. The inscription is the followrig: *Divinae Mariae Carmeli Societas.*

Canvass *h.* 2.85, *l.* 3.09.

Paris Bordone

322. — The Paradise. Above is the coronation of the Virgin, while around and below is a vast multitude of angels and Saints; a cold grey tone predominates.

Canvass *h.* 2.63, *l.* 1.62.

(From the *Chiesa degli Ognissanti a Treviso*).

Polidoro Lanzani

323. — The Virgin is in the center. On his head a glory. Around the Virgin a multitude of women between the Apostles. Dated: Anno D.ni. MDLV.

Canvass *h.* 2.50, *l.* 1.98.

(From the *Scuola dello Spirito Santo*).

Andrea Meldolla (*Schiavone*)

324. — The Circumcision. The High Priest is in the center. The Virgin is at the right and present the

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Child to the Priest. A maid brings some pigeons and a boy a basket of fruit.

Canvass *h.* 1.17, *l.* 2.15.

Bonifacio (*third*)

325. — The Virgin in Gloria. With Saints Francis, Clara, Anthony, Peter and Andrew.

Canvass *h.* 3.62, t. 1.83.

(From the suppressed *Chiesa di S. Maria M... giore*).

Giovanni Busi (*Cariani*)

326. — Holy Conversation. In the middle is the Virgin the Child. On the Sides S. Zaccaria and S. Caterina.

Canvass *h.* 0.83, *l.* 1.20.

(From the *Fondaco dei Tedeschi*).

Francesco Vecellio

Born in Pieve di Cadore in 1483 and died in 1550. He was a brother of Titian and endeavoure... to imitate his style.

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327. — Repose in Egypt: The Virgin with the Child and S. Joseph seated at the right. Landscape background.

Canvass *h.* 1.10, *l.* 1.52.

Giovanni Girolamo Savoldo

Worked from 1508 to 2548 and died very old. One of his best works is the S. Ierome in the Layard Gallery in Venice. He was a close imitator of nature wherefore, as well as from a certain character in his method, his work appear to be by a modern painter; a notable example in his Holy Family in Brescia, reproduced in S. Giobbe in Venice.

328. — The two Hermits Paul and Anthony the Abbot. Life-size figures, with a rock wilderness for background. At the base of the pictures is the inscription: JACOPO SAVOLDO *1570 Pinx Crixia Donavit.* Probably false or may indicate the intervention of some relations Savoldo, who wished to pass himself as the painter.

Panel *h.* 1.63 *l.* 1,23.

(From the Manfrin Gallery).

Carlo Caliari (*Caliari*)

329. — An Angel, with the symbols of the Passion.

Canvass *h.* 2.95 *l.* 0.80.

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(From the suppressed *Chiesa di S. Nicolò della Lattuga.*

Andrea Meldolla (*Shiavone*)

330. — S. John the Baptist in the wilderness. Seated with his left arm resting on a rok, and pointing to the horizon with his right hand. Landscape background.

Canvass *h.* 0.85 *l.* 1.29.

(Contarini Donation).

Alessandro Bonvicino

(*Moretto da Brescia*)

Born in Brescia in 1498; died there in 1554, as is signed in the registers of the Hospitalin Brescia. He was a great assimilator, but had also a vein of original talent as is shewn in his great picture of the *Chiesa della Pietà* in Venice. He studied under Fioravante Ferramola, and was a companion and rival of Girolamo Romanino.

331. — S. Peter the Apostle.

Panel *h.* 1.17 *l.* 0.51.

(From the Manfrin Gallery).

Digitized by Google

The Same

332. — S. John the Baptist.

Panel *h.* 1.17 *l.* 0.51.
(From the Manfrin Gallery).

Francesco Vecellio

333. — The Annunciation. On the right the Virgin, is Kneeling with a book in her hands. On the left in the clouds is the Archangel Gabriel.

Canvass *h.* 2.20 *l.* 1.83.

Rocco Marconi

334. — The adulteress. Jesus in the middle, on the left the adulteress conducted from an armed man. Many persons crowd around. Half-lengths.

Canvass *h.* 1.20 *l.* 1.70.

Andrea Meldolla (*Schiavone*)

335. — An Allegory. A woman standing before two others kneeling.

Canvass *h.* 0.35 *l.* 0.50.
(Contarini Donation).

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The Same

336. — An Allegory. A little fountain in the center. On the left is a woman who wonderingly watches two figures flying away to the right. Landscape background.

Canvass *h.* 0.34 *l.* 0.54.

The Same

337. — An Allegory. A shepherd is seated on the ground before a woman who watches him.

Canvass *h.* 0.32 *l.* 0.52.

Carlo Caliari (*Carletto*)

338. — An Angel with Symbols of the Passion.

Canvass *h.* 2.95 *l.* 0.80.

(From the *ex Chiesa di S. Nicolò della* ***Lattuga***)

Girolamo Savoldo

339 — Portrait of a Dominican Friar in profile. Formerly attributed to Tintoretto.

Canvass *h.* 0.83 *l.* 0.69.

(Contarini Donation).

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Giovanni Contarini

A disciple of Alessandro Vittoria from which he learned the drawing. He was an excellent imitator of Titian. Born in Venice in 1549, died in 1606.

340. — Venus. Lying on a couch, and greatly resembling, both in posture and in the details of Titians Danäa in thamuseum in Naples.

Canvass *h.* 0.62 *l.* 0.77.

Andrea Meldolla (*Schiavone*)

341. — Allegory. A nude male figure in the posture of a mythological river is on the left. A woman flying is on the right. Landscape behind.

Canvass *h.* 0.32 *l.* 0.52.
(Contarini Donation).

Felice Riccio (*Surnamed Brusasorci*)

Born in Verona in 1540, died in 1605. He studied under his father and, in Florence under Ligozzi.

342. — Jesus scourged. Jesus is bound to the coloumn while two executioners scourge him.

Panel *h.* 0.28 *l.* 0.19.

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SCULPTURE

Antonio Canova

Born in Possagno in Nov. 1757: died in Venice on the 13 October 1822.

A — Herqules and Lycas. The original-model. The reproduction in marble is in the Torlonia Gallery in the property of the State.

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Giovanni Battista Tiepolo

Born in Venice in 1693; died in Madrid 1770. His art has nothing in common with that of Gregorio Lazzarini. whose scholar he was but freely revives the traditions of Paul Veronese with such fecundity and freshnees, and with such an impression of personal sentiment as to cause Tiepolo justly to be considered an artist of genius.

343. — The plague of Serpents. In the middle is a groups of poisoned men. Other groups are scattered among the ornaments of this pictoral frieze. Towards the right is Moses exhorting the sufferers to look up to the bronze - serpent for their salvation. A decorative work of great beauty, but unfortunately damaged.

Canvass *h.* 1.30 *l.* 1375.
(From a Church in *Castelfranco*).

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Melchior van Hondekoeter

Born in Utrecht in 1636; died in Amsterdam in 1695. He was a great painter of animals.

344. A hen and chickens. Landscape background.
Panel *h.* 0.78 *l.* 0 67.
(Donation Molin).

The same

345. — Locks fiighting.
Panel *h.* 0.78 *l.* 0.67.
(Molin Donation)

Giovanni Tyt

Born in Antwerp in 1611; died in 1661. A distinguished painter of flowers and of still life.

346. — Still-life. Signed: JOANNES FIT.
Canvass *h.* 0.77 *l.* 0.79.
(From the Gallery Manfrin).

Claudio Gellèe *surnamed Lorraine*

Born in Lorraine in 1600, died in Rome 1682, where he passed almost all his life. He was scolar of Agostino Tasti, and appeared at first slow to learn, but eventualy developed an extraordinary aptitude for painting landscapes which he ennobled with

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the introduction of classical subjects and rendered poetic by his treatment of aerial perspective.

347. — Landscape at sunset, with a brook on the left; in the middle a church and tower.

Canvass *h.* 0.50 *l.* 1.20.

A copy of Poussin

348. — The Repose in Egypt. Landscape background.

Canvass *h.* 1.02 *l.* 1.42.

Cristiano Brand (*the younger*)

Born in Wien in 1795; died in 1795.

349. — Winter scene with peasants on the right and gentlemenn with sledges.

Canvass *h.* 0.30 *l.* 0.40.

The same

350. — Landscape. A village, with a river and a boat about to cross.

Canvass *h.* 0.30 *l.* 0.40.

Jacopo Heusch

Born in Utrecht in 1657, died in 1701. He was a landscape painter and scholar of his uncle Williams.

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351. — Landscape with horsemen and pedestrians.. Mountain bachground.

Canvass *h.* 0.65 *l.* 0.77.
(Molin Donation).

Francesco Millet

Born in Antwerp in 1644, died in 1679.

352. — Landscape with a castle: hills and woods on the left.

Canvass *h.* 0.62 *l.* 0.74.
(Acquired by the Abbè Parisi).

The same

353. — Landscape with castles and hills. A lake in the center. Much doubt exists with regard to the attribution of these last two pirctures to Momper.

Canvass *h.* 0.62 *l.* 0.74.
(Acquired from the Abbè Parisi.

Nicolas Berghem

Born in Harlem in 1620 and died in Amsterdam in 1683.

354. — Landscape with peasants-vomen and cows. Signed BERGHEM.

Canvass *h.* 1.,10 *l.* 0.84.

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John Ribey

Born in London in 1646; died there in 1691; he was a portrait painter of great celebrity in his time. and Court Painter to James II and William III.

355. — Portrait of unknown, with breastplate and lace collar.

Canvass *h.* 0.80 *l.* 0.60.

Leonard Bramer

Born in Delft in 1596; date of the death unknown. He studied under Rembrandt and was a historical painter and lived long in Italy.

356. — Ancient nuptial ceremony,

Panel *h.* 0.68, *l.* 0.49.
(Molin Donation).

The same

357. — Hebrew nuptial ceremony.

Panel *h.* 0.69, *l.* 0 49.
(Molin Donation).

David von Coninck

Born in Antwerp in 1636, died in Rome 1687. A scholar of Jan Fyt.

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358. — Still-life, three ducks and a flying crane.
Panel *h.* 0.98, *l.* 1.66.
(Molin Donation).

After Hondokoeter

359. — A fountain with rabbits, pigeon, a parrot and two turkeys.
Canvass. *h.* 0.50 *l.* 0.62.

Flemish School

360. — The Death of Abel. The two altars are smoking the background.
Copper *h.* 0.43 *l.* 0,34.
(Contarini Donation).

Nicola Van Verendael

Born in Antwerp in 1640; died in 1691.

361. — Still-life. A skull is in the middle between papers and flowers.
Canvass *h.* 0.56, *l.* 0.30.

Copy by Albert Durer

362. — Adam and Eva about to pluck the appel.
Panel *h.* 0·43 *l.* 0.31.
(Contarini Donation).

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Flemish School

363. — Still-life. In the a middle is a fragment of marbre with little skulls of animals. Near are some fruit.

Canvass *h.* 0.80 *l.* 0,65.
(Contarini Donation).

Adrian Van Nieulandt

Born in Antwerp in 1590; died in Amsterdam after 1657.

364. — S. John the Baptist preaching Signed: NIEULANDT 1653.

Copper *h.* 0-80 *l.* 1.15.
(From the Gallery Manfrin).

Paolo Alboni

Born in Bologna about 1677; died in 1734. Imitaded the Flemings.

365. — A country curate. The priest is seated before a little table covered with books; a peasant is presenting him a paper and a group of women is close by.

Copper *h.* 0 31 *l.* 0.47.
(Molin Donation).

Gerard Adrian Berch Heyde

Born in Harlem in 1630; died in 1695. He was a scholar of Franz Hals.

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366. — A Horse fair. Signed: GERRIT BERK HEYDE.

Canvass *h.* 0.39 *l.* 0.49.
(Molin Donation).

Copy of Van Dyck

367. — Portrait of a child. A little princess, daughter of Charles I of England. Full length, holding an apple.

Canvass *h.* 0.54 *l.* 0.39.

Adam Elsheimer

Uncertain is the date of his birth. Probably he borned in Frankfort on the Main between 1574 and 1578. He died in Rome in 1620.

368. — S. Peter denying Jesus.

Panel *h.* 0.24, *l.* 0 18.
(Contarini Donation)

Luca Valekenburg

Born in Malines 1530-1540; died 1625.

369. Landscape with hills.

Panel. *h.* 0 23, *l.* 0.33.
(Molin Donation).

Joseph Heinz

Born in Basel 1563; died in Prague about 1609 passed some years in Venice.

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370. — Diana at the bath. The goddess is among her attendants, while Acteon, transformed into a stag, is further back.

Copper *h.* 0.39 *l.* 0.53.
(Molin Donation).

Antoine Coypel

He was an historical and portrait painter. Born at Paris in 1661; died in 1722. He was a Court-painter of Louis XV

371. — Susannah with the Elders.

Copper *h.* 0.31 *l.* 0.43.
(Acquired by the Abbé Parisi.)

Peter Mulier (*The Tempesta*) *called also De Mulieribus*

Born in Harlem 1632: died 1591.

372. — Jesus in the garden.

Canvass *h.* 1.38 *l.* 1.10.
(From the *Convento di S. Giorgio Maggiore*).

Unknown German

373. — Jesus made prisoner. A night scene. Jesus is seized by the cut-throats while Judas Kisses him. On the right is Peter raising his sword against Malchus.

Panel *h.* 0.90 *l.* 0.60

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Paolo Juvenel

Born in Nurmberg 1579; died 1643.

374. — Troops encamped and marched. On the left a peasant shews the road to a troop of soldiers.

Copper *h.* 0.45 *l.* 0.62.
(Molin Donation).

The same

375. — A battle. Plain with fighting soldiers. A hill is in the center of the scene. Signed: PLAYNEL FAC. 1633.

Copper *h.* 0.45 *l.* 0.62.

Michael Miereveldt (*School*)

Born in Delft 1567; died 1611; was a famous portrait painter.

376. — Portrait of Frederick. Prince of Orange Nassau, Marshal of the States General.

Canvass *h.* 1.33 *l.* 1.10.
(Acquired from the Abbè Parisi.

Charles Lebrun

Born in Paris 1619; dier in 1690.

377. — Mary Magdalen at the feet of Jesus. The scene is at the supper in the house of Levi. This picture owes its presence in this Gallery only to the fact

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that it was sent back in exchange for the masterpiece of Paul Veronese, the Marriage at Cana, still in the Louvre.

Canvass *h.* 3.85 *l.* 3.16.

Placido Fabris

Born at Pieve d'Alpago in the province of Belluno 1802; died in Venice in 1859. A scholar of this Academy of Fine Arts he left it a legacy of eleven of his pictures.

378. — Portrait of captain Gaspare Craglietta.

Canvass *h.* 0.52 *l.* 0.42.

The same

379. — Episode from Boccaccio. Copied from a picture of venitien school in the Buonarotti Gallery in Florence.

Canvass *h.* 0.87 *l.* 0.98.

The same

380. — Portrait of Giovanni Bernardi. Writing a letter.

Canvass *h.* 1.29 *l.* 1.10.

The same

381. — Virgin and Child between the Baptist and S. Zecharia; copied from Catena.

Digitized by Google

The same

382. — The painters Parents. Half lengths.
Canvass *h.* 0.87 *l.* 0.08.

The same

383. — The Rape of Europa. Copy from Paul Veronese.
Canvass *h.* 1.20 *l.* 1.51.

The same

384. — Virgin and Child between. S. Anthony of Padua and S. Catherine; the later of whom is offering a dove to the infant Jesus. Copied from the Paul Veronese in S. Sebastians Church in Venice. Signed: PL. F D' ALPAGO. DIP. 1835.
Canvass *h.* 0.57 *l.* 0.69.

The same

385. — Portrait of Antonio Canova. *Chiaroscuro* from the mask.
Canvass *h.* 0.45 *l.* 0.54.

The same

386. — Amor and Psyche.
Canvass *h.* 0.81 *l.* 0.99.

The same

387. — The Deposition from the Cross. Copy from Paul Veronese.
Panel *h.* 0.32 *l* 0.26.

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The same

388. — Virgin and Child. Imitation from the antique. Panel *h.* 0.42 *l.* 0.36.

SCULPTURE

Bernini Gian Lorenzo

Born in Naples 1598; died in Rome 1680.

B — The Cardinal Scipio Borghese. Marble bust from the Borghese Museum in Rome.

(*Acquired by the Ministry for Public Instruction*).

Angelo Pizzi

Born in Milan, 23 Dec. 1785, died March 1819.

C — The Emperess Marie Louise. Marble bust. (From the Ducal Palace).

The same

D — Napoleon I. — Marble bust. (From the Ducal Palace)

Luigi Borro

Born in Vittorio 1826; died in Venice 1886.

E — Giovanni Bellini. Marble bust.

Lorenzo Moretti — Lorese

Born in Venice 1817; died there in 1885.

F — Sebastiano Luciani (Better Known as Sebastiano dal Piombo. Marble bust.

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Luigi Ferrari

Born in Venice 21 June 1810, died there 13 May 1894.

G — The Emperor Francis Joseph I. Marble bust.

Angelo Pizzi.

H — The Emperor Francis I. Marble bust.

Unknown (*Imitation of the Antique*)

I — Antinous. Marble statuette.
(Molin Donation).

Unknown (1500)

L — Sybil. — Marble statue.

Bernini Gian Lorenzo

M — Cardinal Scipio Borghese. Marble bust. This admirable work was sculptured by Bernini before the one already mentioned. The defect in the marble that manifested itself in the forehead was reason of the sculptor's repeanting his work, but he could not succeed in infusing into the second bust the life-like expression of the first.
(From the Borghese Museum in Rome. — Acquired hy the Ministry of P. I.



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Leonardo da Ponte

Born in Bassano 1558; died in Venice 1623 he was son and scholar of Jacopo.

389. — Portrait of unknown. Seated before a little table and holding a snuff-box in the hand.

Canvass *h.* 0.88 *l.* 0 62.
(Contarini Donation).

The Same

390. — Portrait of unknown. Seated before a lillte table and with paper in his hand. Below are the words: AETATIS SUAE LV. Formerly attributed to G. B. Moroni.

Canvass *h.* 1.00 *l.* 0.86.
(Molin Donation).

Jacopo Bassano

391. — The Holy Family. The Virgin is seated S. John is offering a little bird to the Child.

Canvass *h.* 0 82 *l.* 0.64.
(Molin Donation).

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Leandro Da Ponte (*Bassano*)

392. — Portrait of a student.

Canvass *h.* 0.88 *l.* 0.77.
(Contarini Donation).

Bassano School

393. — The prayer in the garden. Jesus is praying, illumined from a ray of light. The disciples are sleeping.

Canvass *h.* 1.15, *l.* 0.98.
(Contarini Donation).

Francesco da Ponte (*Bassano*)

A son and scholar of Jacopo. Born in Bassano 1549; died in Venice 1592.

394. — Jesus in the Phariseès house. The table is on the right; Mary Magdalen on the left.

Canvass *h.* 6.80 *l.* 1.00
(Contarini Donation).

Jacopo da Ponte (*Bassano*)

Born in Bassano 1510, died 1592; he was a scholar of his father Francis (the elder) and after of the first Bonifacio.

395. — The Prayer in the Garden. Night effect. The

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figure of Jesus is luminous. The disciple are sleep. Soldiers and spectators in the background.

Canvass *h.* 1.30 *l.* 1.00.
(Contarini Donation).

The same

396 — The animals enter the ark. A very blackned picture.
Canvass *h.* 1.30 *l.* 1.10.

The same

397. — Two shepherds loading a mule. One of these curves him self to gather the wood from the burden. Near a dog.

Canvass *h.* 0 93 *l.* 1.08.
(Contarini Donation).

Francesco da Ponte (*Bassano*)

398 — Jesus scourged and crowned with thorns, surro unded by soldiers and expose to their derision.

Canvass *h* 0.90 *i.* 1.10.
(Contarini Donation).

Leandro da Ponte (*Bassano*)

399. — The Adoration by the Shepherds. While the shepherdes adore Jesus trhee angels descend flying on high.

Canvass *h.* 1.15 *l.* 2.25.
(From the *Chiesa di S. Sofia*).

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Tiziano Vecellio

400. — The Deposition from the Cross. This picture was begun by Titian in his decrepitness and reverently finished by Palma giovane. In the center is exanimate Jesus the across the Virgin — Mother' s Knees; on the right is S. Ierome Kneeling; on the left Mary Magdalen in act of despairing grief. At the sides are two statues representing *Moses and Faith*. This is a picture of great tragic art, full of strange splendours, executed by the great painter in the last years of his glorious life.

Canvass *h.* 3.50 *l.* 3.95.
(From the demolished Church of *S. Angelo*).

Jacopo da Ponte

401. — S. Eleutherius the Bishop.

The Saint is blessing the faithful in a church. On high among clouds is the Redeemer.

Canvass *h.* 2 84, *l.* 183.

Leonardo Da Ponte *(Bassano)*

402. — Landscape with peasant and animals.

Canvass *h.* 1 05, *l.* 1.60.
(Contarini Donation).

Jacopo da Ponte *(Bassano)*

403. — Portrait of a Venitia patrician.

Canvass *h.* 0.55, *l.* 0.50.
(Contarini Donation).

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Francesco Da Ponte *(Bassano)*

404. — Portrait of a gentleman seated.
Canvass *h.* o 65, *l.* o.60.

Jacopo Da Ponte *(Bassano)*

405. — Landscape with a cottage covered with stubble. Hills in the distance. In the fore ground is a peasant's family. The mother attending to her infant, while the husband is sowing the field with seed.
Canvass *h.* o.52, *l.* o.60.
(Contarini Donation).

The Same

406. — A Cook and a Hen. Landscape background. The Flight into Egypt is represented in the left distance.
Canvass *h.* o.44, *l.* 1.07.
(Contarini Donation).

Leandro Da Ponte *(Bassano)*.

407. — Lucretia. In the act of killing herself-Half-length life-size.
Canvass *h.* 1.16, *l.* o.88.
(Contarini Donation).

Jacopo da Ponte *(Bassano)*.

408. — Landscape with animals and distant mountains.
Canvass *h.* o.38, *l.* o.91.
(Contarini Donation).

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Francesco Da Ponte (*Bassano*).

409. — Landscape with Shepherds.

Canvass *h.* 0,38, *l.* 9.90.
(Contarini Donation).

Jacopo Da Ponte.

410. — The repose in Egypt. The Virgin is sitting with the infant Jesus on her knees beside S. Joseph and S. John the Baptist. On the right is an angel gathering fruit.

Canvass *h.* 0·51 *l.* 0.99.
(Contarini Donation).

Leandro Da Ponte (*Bassano*).

411. — S. Thomas's unbelief. — Jesus, in the midst of the Apostles, holds strengthly the banner of the redemption with his left hand, while with his right he guides the hand of S. Thomas to verify the wound in his Side. S. Vincenzo Ferreri and S. Peter Martyr are in the lower story of the picture.

Canvass *h.* 2.10, *l.* 1.28.

Jacopo Da Ponte *(Bassano).*

412. — Coronation of thorns. Jesus il seated among his revilers.

Canvass *h.* 0.53, *l.* 1.05.
(Contarini Donation).

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Leonardo da Ponte (*Bassano*).

413. — Adoration by the Shepherds. The Virgin shewing the infant Jesus to the shepherds, who bring animals as gifts and worship him.

Canvass *h.* 0.95, *l.* 1.40.
(Contarini Donation).

Francesco Da Ponte (*Bassano*)

414. — Jesus holded to the Sepulchre.
The Maries seek to confort the fainting Virgin, while the disciples descend him in the tomb. Background of hills in the twilight.

Canvass *h.* 0.75, *l.* 1.33.
(Contarini Donation).

Jacopo Da Ponte (*Bassano*)

415. — The Good Tidings. The scene represents on open country with shepherds and flocks. An Angel on high announces the good tidings.

Canvass *h.* 0.44, *l.* 1.12
(Contarini Donation).

Leandro Da Ponte (*Bassano*)

416. — S. Thomas *d'Aquino*. Seated with his eyes raised in ispiration. The symbol of the sun is in the middle of his breast.

Canvass *h.* 1.14, *l.* 0.87.
(From the suppressed *Convento di S. Giacomo della Giudecca*).

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Jacopo Da Ponte (*Bassano*)

417. — The Flight into Egypt. A palm, from which three Angels proceed, stretches its branches over the fugitives.

Canvass *h.* 0.59. *l.* 0.44.
(Contarini Donation),

The same

418. — Two Shepherds. In a Landscape a peasant and woman with a dog.

Canvass *h.* 0.53, *l.* 8.57.
(Contarini Donation).

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Pietro Liberi

Born in Padua 1607; died in Venice 1687; a scholar of Varotari.

419. — Little mythological picture.

Canvass *h.* 0 35, *l.* 0.45.
(Molin Donation).

Rosalba Carriera

420. — Born in Venice 1615; died 1357.

Portrait of a lady in the costumes of the last century.

Pastill *h.* 0.58, *l.* 0.47.
(Astori Collection).

The Same

421. — Portrait of a lady, *like above.*

Pastil *h.* 0.58. *l.* 0.47.
(*Like above*).

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Bolognese School *of XVII age.*

422. — The infant Jesus sleeps on the symbol of the cross. Landscape background.

Copper h. 0.35, *l.* 9.45.
(Acquired from the Abbè Parisi).

Giovanni Battista Salvi
(Surnamed Sassoferrato) (?)

Born in Sassoferrato, in the *Marche* in 1605; died in Rome 1685.

423. — Head of some Saints-life-size.

Canvass *h.* 0.49, *l.* 0.38.
(Contarini Donation).

Bernardo Strozzi
(*Surn. il Prete Genovese*)

Born in Genova 1581, died in Venice 1644.

424. — S. Jerome reading. — Head and shoulders; — life-size.

Canvass *h.* 0.55 *l.* 0.45.
(Contarini Donation).

Domenico Maggiotto

Born in Venice about 1720; studied under Piazzetta. He worked much in Germany. Died in Venice 1794.

Digitized by Google

425. — Venice rewarding the Fine Arts. Venice is seated on a throne in the left. On the right are the Arts.

Canvass. *h.* 1.32 *l.* 1.90

(From the *Accademia di Pittura*).

Gregorio Lazzarini.

Born in Venice 1655, and died 1740. A Scholar of the painter Rosa.

426. — The fall of Manna.

Canvass. *h.* 1.60 *l.* 2.30.

(From the suppressed *Convento Ss. Giovanni e Paolo*).

Alberto Durer (*Copy*).

427. — The Virgin, with the hand in act of praying.

Copper *h.* 0.50, *l.* 0.46.

(Contarini Donation).

Caracci (*Manner of the brothers*).

428. — The Repose in Egypt.

Canvass *h.* 0.43 *l.* 0.35.

(Contarini Donation).

Giovanni Andrea Sirani.

Born in Bologna 1610; died in 1670. He was a Scholar and a costant imitator of Guido Reni.

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429. — The Virgin with the hands on the breast, in act of praying.

Canvass. *h.* 0.63. *l.* 0.53.
(Contarini Donation).

Venitian School *of the Century.*

430. — Portrait of an unknown person.

Canvass. *h.* 0.70 *l.* 0.56.
(Contarini Donation).

Antonio Zanchi.

Born in Este 1639 and studied under the Roman Francesco Ruschi. He died at an advanced age in Venice, but it is unknown in what year.

431. — S. Romualdus in meditation. Half-length, life-size.

Canvass. *h.* 1.05. *l.* 0.90.
(Renier Collection).

Ciro Ferri.

Born in Rom, a Scholar of Pietro da Cortona; died 1680.

432. — The nuptial of S. Catherine. — Landscape background.

Canvass *h.* 0.59, *l.* 0.79.
(Molin Donation).

Digitized by Google

Domenico Maggiotto

433. — Sculpture and Fruth. – Signed: DOMENICO MAGGIOTTO.

Canvass *h.* 1.30, *l.* 0.92.
(From the *Accademia di Pittura*).

Gio. Agostino Cassana

Born in Mirandola 1658, died in Genua 1720.

434. — Still life.

Canvass *h.* 1.15, *l.* 1.65.
(From the *Monastero di S. Giorgio Maggiore*).

Sebastiano Ricci

Born in Belluno 1665; died in Venice 1734.

435. — Theft of Europa.

Canvass acquired from the Minister.

Antonio Zanchi

436. — God appears to Jacob. The Partriarch is listening with bowed head, and face hidden by his hands.

Canvass *h.* 1.15, *l.* 0.90.
(From the suppressed *Convento dei Miracoli*).

The same

437. — The patience of Job. On the left his wife tormenting him.

Canvass *h.* 1 10 *l.* 0.90.
(From the above).

Digitized by Google

Antonio Balestra

Born in Verona 1666; died 1740. He was in Rome a scholar of Carlo Maratta; before the picture he exercised the commerce of the wood for building.

438. — The Annunciation.
Canvass *h.* 1.57 *l.* 2.05.
(From the *Antica Accademia di Pittura*).

Gio. Agostino Cassana

439. — Still-life.
Canvass *h.* 1.15 *l.* 1.65.
(From the *Convento di S. Giorgio Maggiore*).

Sebastiano Ricci

Born in Bellunn 1660; died in Venice 1734.

440. — Diana and Atteone.
Canvass *Acquired by the Minister*).

The Same

441. — The sacrifice of Abraham.
Canvass *h.* 1.68 *l.* 1.35.
(From the *Convento di S. Giovanni e Paolo*).

Domenico Maggiotto

442. — Venice and the Fine Arts.
Canvass *h.* 1.32 *l.* 1 20.
(From the *Accademia di Pittura*).

Digitized by Google

Pompeo Battoni

Born in Lucca 1708; died 1787. A scholar of Domenico Lombardi.

443. — The Virgin on the throne, between S. Romualdo and Bruno, S. Augustin and S. Clara. Besides two little Angels on the soil and various flying Angels.

Canvass *h.* 0.75 *l.* 0.50.
(Acquired from the Abbè Parisi).

Rosalba Carriera

444. — Portrait of a Kind.

Pastel *h.* 0.36 *l.* 0.28.
(Astori Collection).

The Same

445. — (Like above)

The Same

446. — Portrait of a hold woman with a coif.

Pastel. *h.* 0.41 *l.* 0.30.
(Astori Collection).

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Giuseppe Zais

Born in Venedig, one knows not in what year of the XVIII century: died in 1784. He studied with the landscape painter Zuccarelli, under whose direction he becamed a celebrated painter.

447. — Landscape with fountaine and a little lake.

Canvass *h.* 1.28 *l.* 0.76.
(From the *Accademia di Pittura*).

Antonio Visentini

Architect and engraver; born in Venice 1688; died 1782.

448. — Imaginary achitecture.

Canvass *h.* 1.27 *l.* 0.92.
(From the *Accademia di Pittura*).

Francesco Zuccarelli

Born in Pitigliano 1702; died 1788. A renomated landscape painter.

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449. — Landscape with cows going to dring in a stream.
Canvass *h.* 0.26 *l.* 0 85.

Antonio Joli

Born in Modena about 1700. A scholar of Pannini and famous scene-painter. Died 1778.

450. — Imaginary Architecture.
Canvass *h.* 1.27 *l.* 0.92.
(From the *Accademia di Pittura*).

Jacopo Marieschi

A scholar of Gaspare Diziani. Born in Venice 1711 and died 1794. He was a vigorous perspective and landscape painter.

451. — Interior of an imaginary building.
Canvass *h.* 0 53 *l.* 0.56.

Francesco Zuccarelli

452. — The Holy Family. Landscape background.
Canvass *h.* 0.44 *l.* 0.58.
(Molin Donation).

Josua Rheinholds

Born in Plinpton 1723: he completed in Italy his artistic career; returned in England, he obtained there an honoured repose. Died 1792.

453. — Portrait of the famous engraver Francesco Bor-

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toluzzi of Florenz, represented in the costume of the Directory and in the act of sketching.

Canvass *h.* 1.05 *l.* 0 90.
(From the *Accademia di Pittura*).

Marco Ricci

A scholar of his oncle Sebastiano. Born in Belluno 1676, and died in Venice 1720. A very renowned painter.

454 — Landscape with waterfall.

Canvass *h.* 1.36 *l.* 1.10.
(From the *Convento di S. Giorgio Maggiore*).

Francesco Zuccarelli

455. — The Magdalena suppliand, in a landscape wild with rocks. trees, and a rushing torrent.

Canvass *h.* 1.27 *l.* 1.18.
(From the *Accademia di Pittura*).

Marco Ricci

456. — Landscape with horses drinking.

Canvass *h.* 1.38 *l.* 2.00.
(Acquired by the Ministery of Public Instuction).

The Same

457. — Landscape with a little torrent and washerwomen. Some shepherds reposing in the shade, two

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karthusian-Monks are going along the road and in the distance one sees an horseman approaching at the gallop.

Canvass *h.* 1.38 *l.* 2.00.
(Acquired like above).

Francesco Zuccarelli

458. — S. John the Baptist. The figure of the solitary saint detaches on a dark rok, near whom is a rivulet. In the distance a luminous landscape.

Canvass *h.* 1,38 *l.* 2.00.
(Acquired like above).

Gaspare Diziani

Born in Belluno 1690, died 1767.

459. — Landscape; Moses before the burning bush.

Canvass *h.* 0 55. *l.* 0.98.
(From the *Convento di S. Giorgio Maggiore*).

The Same

460. — Moses receiving the Tables of the Law on Mount Sinai. Landscape background.

Canvass *h.* 0.55 *l.* 0.96.
(From the *Convento di S. Giorgto Maggiore*).

Digitized by Google

Francesco Battaglioli

A painter and sculptor of Modena of last century. Nothing more is known of him.

461. — Imaginay architecture.

Canvass *h.* 1.30, *l.* 0.55.
(From the *Accademia di Pittura*).

Giambattista Tiepolo

462. — The Invention of the Cross. The Sign of the Redemption is stepped by two Roman legionaries, near whom is erected the majestic figure of the Empress S. Helene inciting the people to venerate it. The old pape Silvestro is kneeling between various devouts. On the left, in the middle of a group of beholders the miracle of the woman healed on simple contact with the Cross is happened. Round about, in the air the portent is celebrated by choirs of exulting Angels.

Round Canvass *h.* 4.90 diam.

(From the suppressed *Chiesa delle Cappucine di Castello*).

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Francesco Guardi (?)

Born in Venice 1712; died 1793. He was very esteemed as an imitator of the famous Antonio Canal (*Canaletto*).

463. — Architecture of an interior; XVIII century style.

Canvass *h.* 1.30, *l.* 0.95.
(From the *Accademia di Pittura*).

Pietro Longhi

Born in Venice 1702, died 1785. A Scholar of Antonio Balestra, painter of Verona.

464. — The morning of a lady. The lady is dressing herself with the aid of two maids, while a third brings her chocolate.

Canvass *h.* 0.59, *l.* 0.47.
(Contarini Donation).

The Same

465. — The dancing-master giving a lesson to a girl.

Canvass *h.* 0.59, *l.* 0.47.
(Like above).

The Same

466. — The music-master. The scene represents the home of the master, where, near three violinists, two priests and a friar are playing at cards.

Canvass *h.* 0.59, *l.* 0.47.
(Like above).

Digitized by Google

The Same

467. — The Apothecary. An old man whith spectacles, and of merry aspect, is looking into the mouth of a country-woman, while the doctor is sitting and writting a prescription.

Canvass *h.* 0.59, *l.* 0.47.
(Contarini Donation).

The same

468. — The quack. — He is represented amidst a group of populars, while, throug a tin tube he hells to a peasant the good fortune.

Canvass *h.* 0 59, *l.* 0.47.
(Like above).

The Same

469. — The tailor. He shews to a seated lady her dress just finished.

Canvass *h.* 0.50, *l.* 0.47.
(Like above).

Pietro Gaspari

470. — Stairs and porches. Archictural invention. Signed: PETRUS GASPARI FA. MDCCLXXV.

Canvass *h.* 1.30 *l.* 0.80.
(From the *Accademia di Pittura*).

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Giuseppe Moretti

Born in Bologna 1659, died 1738.

471. — Architectural invention.

Canvass *h.* 1.30 *l.* 0.58.
(Like above).

Giuseppe Nogari

A renowned portrait-painter. A scholar of Balestra. Born in Venice 1699; died 1763.

472. — Portrait of the Doge Pietro Grimani.

Canvass *h.* 0.80 *l.* 0.65.
(From the *Accademia di Pitiura*).

The Same

473. — Portrait of the Doge Marco Foscarini.

Canvass *h.* 0.80 *l.* 0.65.
(Like above).

Giambettino Cignaroli

Born in Verona 1706, died 1772. He was a scholar of Antonio Calza and a very precocious painter; since he had not yet twenty years and before that he should have a teacher that already he maded a a picture admired by all. He worked in Venice with Tiepolo to the decoration of Labia' s Palace.

474. — The death of Rachel.

Canvass *h.* 2.00 *l.* 2.55.
(From the *Confraternita della Pietà*).

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Alessandro Longhi

Born in Venice 1733; died 1813. A scholar of his father Peter.

475. — Portrait of the Doge Alvise Mocenigo.

Canvass *h.* 0.80 *l.* 0.68.

(From the *Accademia di Pittura*).

The Same

476. — Portrait of the Doge Paolo Renier.

Canvass *h.* 0.80 *l.* 1.68.

(Like above).

The Same

477. — Portrait of the Doge Francesco Loredan.

Canvass *h.* 0.80 *l.* 0.68.

(From the *Accademia di Pittura*.

Pietro Longhi

478. — Portrait of the Mathematician and architect Thomas Temanza.

Canvass *h.* 0.73 *l.* 0.54.

(Donation of Mr *Francesco Lazzari*).

The Same

479. — An old philosopher. Seated befor a large, open book, leaning against a map of the world, and in meditation by the light of a candle. Signed: PIETRO LONGHI.

Canvass *h.* 1.30 *l.* 0.93.

(From the *Accademia di Pittura*).

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Francesco Zuccarelli

480. — The repose in Egipt. On the left two Angels are playing with the little ass, that reposes at the shade.

Canvass *h.* 1.00 *l.* 0.85.
(Molin Donation).

Giambattista Tiepolo

481. — S. Cajetan present at the apparition of the Holy Family.

Canvass *h.* 1.25 *l.* 0.73.

Luigi Crespi

Born in Bologna, year unknown; died 1799.
Continued of the « Felsina pittrice » of the Malvasia.

482. — His own portrait, with a book in the right hand, and colour board in the left. Signed: ALOYSIUS CANON. CRESPI BON. PROF. ACCAD. FLOR. IN VENET. PINXIT Anno 1773.

Canvass *h.* 0.10 *l.* 0.96.
(From the Accademia di Pittura).

Giov. Battista Piazzetta

A son of the wood-carver Jacopo da Pederoba, born in Venice 1682, died 1754; a scholar of Giuseppi Crespi of Bologna, surname *lo Spagnuolo.*

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483. — The sorceress. represented in the moment that she reads the future on the hand of a nice girl that hears her laughing.

Canvass *h.* 1.80 *l.* 1.15.

(Acquired by the Minlstery of Public Instruction).

Giambattista Tiepolo

484 — S. Ioseph, the Child and Saints S. Joseph has placed the Child on a pedestal; around are S. Antony of Padua, S. Francis of Paola, S. Anna and S. Peter of Alcantara.

Canvass *h.* 2.07 *l.* 1.16.

(From the *ex Convento delle Cappuccine di Castello*).

Rosalba Carriera

485. — Portrait of a Cardinal of last age.

Pastel *h.* 0.58 *l.* 0.47.

(Astori Collection),

The Same

486. — Portrait of a prelate.

Pastel *h.* 0.58 *l.* 0.47.

(Like above).

Gregorio Lazzarini

487. — Children whipping a little Faun.

Canvass *h.* 0.70 *l.* 0.90.

(From the Ducal Palace).

Digitized by Google

Gio. Domenico Tiepolo

Born in Venice 1726. A scholar of his father Gio. Battista. Died in the last year of the last century.

488. — The institution of the eucharist. Jesus distributes the mystic bread to the apostles.

Canvass *h.* 1.35 *l.* 1.00.
(From the *Accademia di Pittura*).

Rosalba Carriera

489. — Portrait of the paintress.

Pastel *h.* 0.58 *l.* 0.47.
(Astori Collection).

The Same

490. — Portrait of a nobleman with a toupes.
(Like Above)

The Same

491. — Portrait of a young gentleman with toupes.

Pastel *h.* 0.58 *l.* 0.47.
(Like above).

Gregorio Lazzarini

492. — Two Children are binding a little faun by the legs and hang him to a branch of tree.

Canvass *h.* 0.70 *l.* 0.90.
(From the Ducal Palace).

Digitized by Google

Alessandro Longhi

493. — A woman writing. Behind her is a man bearded crowned with laurel. An intense light falls on the paper; a very beautiful picture.

Canvass *h.* 1 25 *l.* 0.95.
(From the *Aacademia di Pittura*)

(*Surnamed Canaletto.*)

Born in Venice 1697; died 1768; a landscape-painter of first order, who eternized in some little wonderful pictures the character of Venice.

494. — Wiew of the old *Scuola di S. Marco.*

Canvass *h.* 0.42 *l.* 0.69.
(From the Gallery Manfrin).

Rosalba Carriera

495. — A Joung Lady of the *Settecento.*

Pastel *h.* 0.58 *l.* 0.47.
(Astori Collection).

The Same

496. — A girl of the last age.

Pastil *h.* 0.58 *l.* 0.47.
(Like above).

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Domenico Feti

A scholar of Lodovico Cardi *(surnamed Cigoli)*. Born in Rome 1589 and died in Venice 1624. He inspired himself to the works of Giulio Romano.

497. — Figure of an old man with a species of turban.
Canvass *h.* 0.53 *l.* 0.57.
(Contarini Donation).

The Same

498. — Head of an old man.
Canvass *h.* 0.53 *l.* 0.57.
(Like above).

Domenico Robusti (*Tintoretto*)

499. — Portrait of Melchiorre Michiel.
Canvass h. 1.15 *l.* 1.00.
(From the *Procuratie di Citra*).

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The Same

500. — The Virgin with the Child between two kneeling *Camerlenghi del Tesoro.*

Canvass *h.* 1.35 *l.* 1.80.
(From the *Magistrato dei Camerlenghi*).

School of Tintoretto

501. — S. Mark.

Canvass *h.* 1.10 *l.* 0.33.
(Contarini Donation).

Flemish school

502. — Portrait of an unknown person.

Canvass *h.* 0.18 *l.* 0.12.
(Contarini Donation).

Domenico Feti

503. — The parable of the Samaritan.

Panel *h.* 0.58 *l.* 0 42.
(Like above).

Bernardino Poccetti

Born in Florence 1544, died 1612.

504. — Meeting of the Madonna with S. Elizabeth.

Copper *h.* 0.20 *l.* 0.16.

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Domenico Feti

505. — Parabel of the fiend that sows the darnel, while the husband-men are sleeping.

Panel *h.* 0.60 *l.* 0 44.
(Contarini Donation).

School of Tintoretto

506. — S. Peter.

Canvass *h.* 1.10 *l.* 0.33.
(Like above).

Gregorio Lazzarini

507. — Charity. Is represented by a woman surrounded from three children.

Canvass *h.* 1.60 *l.* 1.30.

Francesco Ruschi

Born in Rome, but one knows very little of him. He worked in the second half of the XVII age.

508. — Jesus and the *Samaritana* at the well. She is speaking; Jesus, seated, hears to her.

Canvass *h.* 1.10 *l.* 1.40.

Unknown

509 — The universal deluge.

Panel *h.* 0.55, *l.* 0.29.
(Contarini Donation).

Digitized by Google

School of Polidoro Veneziano

510. — Madonna with the Child, S. Lucy and S. John the Baptist.
(Like above).

Unknown of the XTII century

511. — The repose in Egypt.
Canvass *h.* 0.58 *l.* 0.48.
(Like above).

Alessandro Varotari

512. — The wife of Darius; she is seated writing, with a dagger in the left hand.
Canvass *h.* 1.15 *l.* 1.00.
(Like above).

Domenico Robusti (*Tintoretto*)

513. — Jesus risen. At the foot of the sepulchre are some soldier sleeping, Jesus with the banner flys in the light.
Canvass *h.* 1.29 *l.* 1.01.
(Renier Collection).

Pace Paxe

A Venitian Artist of XVII century. One knows nothing of him.

514. — The Martyrdom of S. Sebastian. Two Angel

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bring to him crowns from the right. Life-size. Signed: PACE PACE.

Canvass *h.* 2.80 *l.* 1.45.
(From the *en Chiesa della Croce*).

Andrea Michieli
Surnamed Vicentino

Born in Vicenza 1539, died 1614. He studied the painting first under Magonza the elder, then under Palma giovane.

515. — S. Francis between S. Augustin and Mattew da Bassi, the founder of the order of the Capucins. Above a glory. Landscape background. Figures greater than life.

Canvass *h.* 4.45 *l.* 2.30.
(From the *Convento dei Cappuccini* at *Montagnana*)

Jacopo Palma (*il vecchio*)

516. — Storm appeased from S. Mark, S. Nicholas, and S. George. One refers this picture to the legend that we have mentioned describing the painting of Paris Bordone in the room of the *Bonifaci.* The same was ascribed to Paris and also to Giorgione. An examination of the paesage on the right, that is the most intact piece of the picture, induces us write the name of Palma vecchio, accepting the attribution of Giorgio Vasari, which speaks with much praise of this work unfortunately now disfigured by the *restauration* after the damages of a conflagration.

Panel *h.* 3.50 *l.* 4.05.
(From the *ex Scuola di S. Marco*).

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Francesco Beccaruzzi

A scholar of Pordenone, born in Conegliano 1500, and died in 1550.

517. — S. Francis. Is represented while he receives the stigmates. Below are saint Louis, Bonaventura, Catherine, Ierome, Anthony and Paul. Signed: F. B. D. G.

Canvass *h.* 4.40 *l.* 2.80.
(From the *Chiesa di S Francesco in Conegliano*).

Domenico Feti

518. — Reading. Profile of a woman with a book.
Canvass *h.* 0.72 *l.* 0.78.

Alessandro Varotari
(Surnamed Padovino)

519. — Vanity; a female figure, half lenght, life-size.
Canvass. *h.* 1.13 *l.* 1.09.
(Contarini Donation).

Francesco Montemezzano

Born in Verona 1560, died about 1600. A scholar of Paolo Veronese.

520. — Venus and two Cupids adorning her with roses.
Canvass. *h.* 0.08 *l.* 0.95.

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Renieri Nicolò

One knows little of him. His first master was a Fhemish. then he studied in Rome under Manfredi, a follower of Caravaggio, and from that derived a style partecipating of both schools. He lived in Venice very honoured and flourished in the end of XVII century.

521. — The Annunciation.

Canvass. *h.* 2.95 *l.* 1 30
(From the *Chiesa di Santa Teresa*).

The same

522. — The Arcangel Gabriel.

Canvass. *h.* 2.95 *l.* 1.30.
(From above).

Giuseppe Porta
(*Surnamed Salviati*)

Born in Garfagnana 1520; died about 1572. A Scholar of Francesco Salviati in Rome.

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523. — The Baptism of Jesus. Above is a glory. On the sides Angels two Saints.

Canvass *h.* 2.78 *l.* 1.93.
(From the *Chiesa di S. Caterina a Mazzorbo*).

Nicolò Renieri

524. — Judith, putting the head of Holoferne into a sack held by her old maid-servant.

Canvass *h.* 1.20 *l.* 1 20.

Francesco Beccaruzzi

525. — The deposition from the Cross. The Madonna holds the corpse of Jesus. Two afflicted angels fly above. On the sides of the corpse are kneeling. S. Jiob and Lazarus.

Panel *h.* 1,45 *l.* 1.60.
(From the *Chiesa di S. Francesco di Conegliano*).

Camillo Berlinghieri

(*Surnamed Ferraresino*)

A Scholar of Carlo Bonone; born in Ferrara 1596, died 1635.

526. — S. Sebastian succoured by the pious women.

Canvass. *h.* 2.03 *l.* 1.47.
(From the *Chiesa di S. Nicolò da Tolentino*).

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Unknown Venitian

527. — Portrait of an old lady, formerly ascribed to Tiziano, and said to be of the mother.

Panel *h.* 0 47 *l.* 0.37.

Felice Riccio (*Surnamed Brusasorci*)

528 — Portrait of Priamo da Lezze.

Canvass. *h.* 0.52 *l.* 0.45.

(From the *Ufficio della Procuratia di Citra*).

Jacopo Robusti (*Tintoretto*)

529 — Portrait of Priamo da Lezze,

Canvass. *h.* 0.52 *l.* 0.45.

(From the *Ufficio delle Procuratie di Citra*)

Pietro Muttoni (*Surnamed il Vecchio*)

Born in Venice 1605 ; died 1678. A Scholar of Alessandro Varotari. By dint of studying old painters he acquired a great skill an even in counter feiting them.

530 — Christs with the money. Before him is the Pharisee ; behind is the head of a disciple.

Canvass. *h.* 1.20 *l.* 1.37.

(Contarini Donation).

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Paolo Veronese (*Copy*)

531. — The Magdalen at the feet of Jesus in the banquet of the Pharisee. A copy of the famous picture of Paolo in the Gallery of Turin.

Canvass *h*. 1.20 *l*. 1.58.

(Like above).

School of Paolo Veronese

532. — S. Ierome.

Canvass *h*. 0.46 *l*. 0.35.

(Like above).

Felice Riccio (*Brusasorci*)

533. — S. Sebastiano before the Emperor Diocletian.

Panel *h*. 0.41 *l*. 0.34.

(From the *ex Convento di S. Lorenzo*).

Carletto Caliari

534. — A woman at the window.

Canvass *h*. 0.60 *l*. 0.55.

The Same

535. — Head of a young man bended to left.

Canvass. *h*. 0.48 *l*. 0.41.

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Pietro Mera
(*Surnamed the Flemish*)

Born in Belgium, but nothing is known of him. He lived long in Venice where he flourished in the second half of the XVI age.

536. — The supper in Emmaus.

Panel *h.* 0.53 *l.* 0.67.

(From the *ex Convento di S. Giustina in Padova*).

Michele Parrasio

A scholar of Paolo Veronese, flourished against the and of XVI age. One knows nothing others of him.

537. — Portrait of an unknown person.

Canvass *h.* 0 70 *l.* 0.60

Jacopo Palma (*il giovane*)

538. — Susannah.

Canvass *h.* 0 95 *l.* 0.77.

(Contarini Donation).

Vitrulio

Of his painter one knows only that he was contemporary of Tiziano.

539. — Allegory concerning the foundation of the *Monte Nuovissimo.*

Canvass *h.* 2.05 *l.* 1.59.

(From the *Magistrato del Monte Nuovissimo*).

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Alessandro Varotari (*Padovanino*)

540. — Miracle of a Deacon recovering his sight.
Canvass *h.* 2.60 *l.* 1.60.
(From the *Chiesa di S. Maria Maggiore*).

The same

541. — The Virgin in Glory.
Canvass *h.* 2.60 *l.* 1.62.
(From the *Chiesa di S. Maria Maggiore*).

The same

542. — A hebrew mother kills her own son to save from the hands of the Roman invaders of Jerusalem.
Canvass *h.* 2.60 *l.* 1.62.
(Contarini Donation).

The Same

543 — Herodias putts the head of the Baptist in a basin skillfully worked.
Canvass *h.* 1.12 *l.* 0.98.
(Like above).

Tiberio Tinelli

A scholar of Leandro Bassano; born in Venice 1586, died 1638. He tried to imitade Van Dyck.

544. — Portrait of an unknown person.
Canvass *h.* 1.33 *l.* 1.14.

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Veronese School

545. — The Camp at Betulia. Front of a chest, XVI century.
Panel *h.* 0.36 *l.* 1.41.

Alessandro Varotari (*Padovanino*)

546. — Children.
Canvass *h.* 0.70 *l.* 0.50.
(Contarini Donation)

The Same

547. — A child with a dog.
Canvass *h.* 0.65 *l.* 0.50.
(Contarini Donation).

The Same

548. — Orpheus and Euridice.
Canvass *h.* 1.75 *l.* 1.15.
(Like above).

The Same

549. — Two children embracing and kissing.
Canvass *h.* 0.65 *l.* 0.60.
(Like above.)

Digitized by Google

Unknown Venitian

550. — Copy by Giorgione.

Canvass *h.* 0.70 *l.* 0.65.

(Like above).

Alessandro Varotari (*Padovanino*)

551. — Rape of Prosperine. A little Cupido amid flames driving the car of Pluto.

Canvass *h.* 1.80 *l.* 1.90.

(Like above).

Pietro Damini

Born in Castelfranco 1592, died of the Plague in Venice 1631. Studious of the work of Lomazzo he was an admirer of the venitian Masters.

552. — The guardian angel protects the transit of the souls of the devouts. Signed: P. De C. Franco F. Anno Domini MDCXXII.

Canvass *h.* 3.18 *l.* 1.75.

(From the *Chiesa di S. Prosdocimo a Padova*).

Nicolò Ranieri

553. — The Sybil Erythrean with a scroll in the hand on which one reads: *Jesus Christus Fiius Dei Salvator.*

Canvass *h.* 1.40 *l.* 0.80.

(From the *Convento di S. Ciobbe*).

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Copy by Tiziano

554. — Venus and Adonis. Venus retains Adonis who sets off to the hunting.

Canvass *h.* 062 *l* 052.
(Contarini Donation).

Francesco Alberti

He worked in 1550.

555. — The Virgin under a tree between S. John the Baptist and S. Mark. Below are the portraits of the Family Marcello, who ordered the picture.

Canvass *h.* 3 30 *l.* 2.00.
(From the *Chiesa di S. Maria Maggiore*).

Benedetto Caliari

556. — Head of a youth bent forward.

Canvass *h.* 0.49 *l.* 0.44.

Andrea Meldolla (*Schiavone*)

557. — The infant Jesus lying on a Cross with his head resting on a skull.

Panel *h.* 0.51 *l.* 0.58.
(Molin Donation).

Gio. Antonio Fasolo

Born in Vicenza 1528, died 1572. A scholar of Paolo Veronese.

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558. — The Pool of Siloam. Jesus, on the right, imposes to the sick man to immerse himself in the miracoloses water.

Canvass *h.* 3.60 *l.* 2.10.
(From the *Chiesa di S. Rocco in Vicenza*).

Jacopo Palma (*il giovane*)

559. — S. Peter asleep in prison; an angel wakes him and announces his liberation.

Canvass *h.* 0.70 *l.* 1.00.
(Contarini Donation).

The Same

560. — Jesus dead between three kneeling angels.

Canvass *h.* 0.80 *l.* 1.10.
(Like above.)

Digitized by Google

In this room are three paintings executed from Gentile Bellini for the *Scuola di S. Giov. Evangelista.* These three pictures, near others of Carpaccio, Mansueti, Diana and Sebastiani, reproduce almost complete the marvellous whole of painting, that decorated this prosperous *scuola* of the Renaissance.

Lazzaro Sebastiani

561. — Filippo de Massari, a crusader, returned from Jerusalem, offer to the *Confraternita* of *S. Giovanni Evangelista* the relics of the Holy Cross. The picture reproduces also the ancient porch of *S. Gio. Evangelista*, but probably the front of the church that one sees further is imaginary.

Canvass *h.* 3.17 *l.* 4.25.

(From the *Scuola di S. Giovanni Evangelista*).

Digitized by Google

Giovanni Mansueti

562. — Miracle of the Holy Cross. The daughter of one Benvenuto da S. Polo is cured on touching three blessed candles with the miracolous relic. There is a great multitude of figures that produces a lively impression of the festivity of the old venitian life.

Canvass *h.* 3.60 *l.* 2.95.
(Like above).

Gentile Bellini

A son of Jacopo and brother in law of Andrea Mantegna. Born in Venice 1427 and died 1507.

563. — A Miracle of the Holy Cross. Pietro dei Ludovici, sick with fever, is cured by means of a candle that had touched the relic. Interior of chapel. Signed: GENTILE BELLINI F.; a picture spoiled by *restorers*.

Canvass *h.* 3.70 *l.* 2.45.
From the *Scuola di S. Giovanni Evangelista*).

Giovanni Mansueti

564. — A procession, with the simbol of the Cross is passing on a bridge of wood toward *S. Lio*. In the church is the corpse of a Member which in the life had comtemned the relic. The procession owes accompany the corpse to his last home. But after that the bridge was passed and on arriving at the door of the church the cross-porter can proceed no far-

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ther; an invisible power permits to him to go forwards. To this scene is present a great crowd ef persons in the street and at the windows. And a great animation is in the houses and till on the roofs in this corner of the ancient Venice.

Canvass. *h.* 3.20 *l.* 4 60.
(Like above).

Benedetto Diana

565. — A Miracle of the Cross. A child precipitated from an high stair, is cured by a miracle of the Cross. This picture is is very disfigured by the *restorers.*

Canvass *h.* 3.65 *l.* 1.45.

Vittore Carpaccio

566. — An other Miracle of the Cross. The painter of *S. Orsola* relates that hier the wonder happed at the break of the day. Above the sky is sharply illuminated and the water in the canal is still blacking. A great movement of *gondolas* is near the old Rialto and his wooden bridge. The scese of the chimney-pieces, that mark the variety of their form on the bright sky, and of the extended linen-clothes and of the life awaking everywhere, is very lively. Until then one sees under a bow-shot a great movement of candles and curioses and wonder struck people. There happens the miracle. The Patriarch of Grado heals in that hall a possessed of a devil, by blessing him with the relic of the Cross.

Canvass *h.* 2.80 *l.* 3.90.
(From the *Scuola di S. Giovanni Evangelistn*).

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Gentile Bellini

567. — Procession in S. Mark's Square. As it was in the XV century. The primitive mosaics of the front of the *Basilica* were all in their place in wonderful harmony with the architectnre. the small houses of the Renaissance were still at the foot of the Tower, the *Porta della Carta*, the court-yard of the Ducal Palace had gilding ornements, and the banners and the venitian standars displayed from the shops of the best artificers shined and radiated in the sun. The procession is headed by the music and marches round the square. The canopy, decorated with the armorial devices of all the *Scuole G-andi* and combined with the line of figures it precedes, appears like a festive image in the center of the scene. The spectacle is such that one thinks not to the merchant from Brescia, which during the procession, made' a voice to the relic of the Cross, obtained the miraculous recovery of his son that was at the end of the life. Signed: MCCCCLXXXXVI GENTILIS BELLINI EQUITIS CRUCIS AMORE INCENSUS (sic) Opus.

Canvass *h.* 3.70 *l.* 7 60.

(From the *Scuola di S. Giavanni Evangelista*).

The Same

568. — Miracle of the Holy Cross. While the relic accompanied from a great crowd was carried to the church of *S. Lorenzo* the shrine fell accidentelly into the canal, passing the bridge. No one of the many persons runed to rescue it from the water al-

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lowed to take it. And only by an elected, the Chief-Guardian of the *Scuola* Angelo Vendramin, it was possible to recover the relic. Marvellous the spectacle of the crowd and the lively representation of that side of Venice with the green of the canal predominating in the light which skims along the walls and splendidly recalls with a golden note the intime and ancient spirit. Signed: GENTILIS BELLINI VENETI F. MCCCC.

Canvass *h.* 3.20 *l.* 4.20.

(From the *Scuola di S. Giovanni Evangelista*).

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Giovanni Mansueti

569. — S. Mark heals Anianus Signed: JOHANNES, DE MANSUETI FECIT. In the picture is also the subject: B. MARCUS ANIANUL SAUCIATUM SANAT.

Canvass *h.* 3.65 *l.* 4.00.
(From the *Scuola di S. Marco*).

Gentile Bellini

570. — S. Lorenzo Giustiniani, the first Patriarch of Venice. He is represented in profile, in the act of blessing. Near him are kneeling two canons and two angel holding, the one the episcopal cross and the other the mitre. Signed: MCCCCLXV. OPUS GENTILIS BELLINI VENETI.

Canvass *h.* 2.21 *l.* 1.55.
(From the *Chiesa di S. Maria dell' Orto*).

Giovanni Mansueti

571. — Episodes of the life of S. Mark. Signed: JOHANNES DE MANSUETIS FACIEBAT.

Canvass *h.* 3.65 *l.* 6.10.
(From the *Scuola di S. Marco*).

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Carpaccio Vittore

— Arrival of the Ambassadors. The scene is divided in two parts. On the left, under a porch are coming the ambassadors of the king of England, in order to ask King Theonatus for his daughter Ursula in marriage for the son of their king. A simple and lively picture, perfectly conserved. On the right Ursula explains to her father the reasons for which the ought to accept the offer of Conon, son of the english king. A stair, at the foot of which an old woman is seated, lead up to the room where the conversation in held. Signed: OPUS VICTORIS CARPATIO VENETI.

Canvass *h.* 2.78 *l.* 5.88.
(From the demolished *Chiesa di S. Orsola*).

The Same

3. — Departure of the Ambassadors. The ambassadors take leave from King Theonatus, who give them hesitating the answer conceding S. Ursula to the pagan prince Conon. The scene is laid in an inner appartment decorated with elegant simplicity. Signed: VICTORIS CARPATIO VENETI OPUS.

Canvass *h.* 2.79 *l.* 2 53.
(As Above).

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The Same

574. — In the city of the English Hing. The scene is at the open-air in a spring-day. Many people on the square: at the sea-shore is prepared a wessel; on the sea several others pass with explained sails. The englisk king Agrippinus receives under a porch, on the right, the ambassadors, who bring him the reply of King Theodatus. The bride groom Conon is outside in the middle of the scene in a noble dress and attitude. Signed: VICTORIS CARPATIO VENETI OPUS.

Canvass *h.* 2.95 *l.* 5.27.
(From the *Scuola di Sant' Orsola*).

The Same

575. — The Departure of the Spouses. The scene is divided in two parts and contains three episodes. On the right Ursula takes leave from her parents; on the left Conon bids fare well from his father. In the middle the sponses meet near the ship that must lead them at the pilgrimage. The landscape background shews the character of the two cities, the one civilized, the other barbarous. Signed: VICTORIS CARPATII VENETI OPUS MCCCCLXXXXV.

Canvass *h.* 2.77 *l.* 6.11.
(As above).

The Same

576. — Apotheosis of S. Ursula. The saint transfigured is upright on a burden of palms into a cloud of gold and light. Around her fly six little angels with

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swift flights, and above the Eternal extends the arms to wel come her. To her feet are the multitude of the virgin kneeling and reflecting the light of the new stay. The landscape background with trees in flower, lakes, gardens and pleasant hills symbolizes the Paradise. Signed: Op. VICTORIS CARPATIO MCCCCLXXXXI.

Canvass *h.* 4.79 *l.* 3.39.
(As above).

The same

577. — The arrival in Rome. In the background is *Castel S. Angelo.* On the left appears the long file of the virgins: in the middle Ursula with her husband are kneeling before the Pope Cyriacus. On the right an other file of bishops and cardinals is coming from a gate of the castle. In the center of the scene, behind a crossbearer is a group of banners immoveable in the calm air. Signed: VICTORIS CARPATIO VENEEI Opus.

Canvass *h.* 2.78 *l.* 3.07.
(As above).

The same

578. — The dream of the Martyrdom. The Saint sleeps, and an angel appears to her in dream announcing the martyrdom. In the room of the virgin by the open doors and windows enters the early morning light. On a corner of the pillow of the sleeping Virgin in written: *Infantia.* On the back of the back of the bed in carved a little arrow. Signed: VICT. CARP. F. 1495.

Canvass *h.* 2.75 *l.* 2.66.
(As above).

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The same

579. — Arrival at Cologne. The first wessel, that carries S. Ursula and her virgins hat casted anchor and follow her, at short distance, the other wessels with the sails open to the wind. Until then on the quay is a great movement of soldiers, who appear also on the tower and in the streets, and issue in a thick troop from the gate ot the city. One of their tries already his cross - bow against a falcon perched on a tree, an other is resting on his bow. On the sky are condensing clouds of storm. Signed: VICTORIS CARPATEO VENETO. MCCCCLXXXX. Septembris.

Canvass *h.* 2.77 *l.* 2.55.
(As above).

The same

580. — Martyrdom and Funeral of S. Ursula. Both the scenes are divided from a lance, at the foot of wich are the arm of *Loredan*, who ordered the picture. On the left smart soldiers with choice weapons' make the slaughter; while in the center the most hand some among the archers slays S. Ursula. On the right is represented the funeral of the saint who, carried on a bier by four bishops. appears to ascend in a ray of light. Signed: VICTORIS CARPATIO VENETI Opus. MCCCCLXXXXIII.

Canvass *h.* 2.75 *l.* 5.62.
(As above).

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SCULPTURE

Rinaldo Rinaldi

Born in Padua 13 April 1793, died after 1858

— Adonis. — Marble statue.

The Same

— Tiziano Vecellio. — Marble bust.

The Same

— The Centaur Chiron teaches Achille. — Marble group.

Jacopo Colonna

Born in Venice in the second half of the XV age; died in Bologna about 1540.

— The Redeemer. — Marble statue.

(From the *Chiesa di S. Croce alla Giudecca*).

Jacopo De Martini

Born in 1793; date of the death unknown.

— Venice. — Marble bust.

The Same

— Adonis. Marble statue.

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Bartolomeo Vivarini

Born in Murano and flourished from 1449 till 1499 One knows not the dates of his brith and death.

581. — Scenes of the life of Jesus. In the center is the Nativity of Christ, above which is a *Pietà*. Several compartments on the left side cortain the figure of Saint Peter, John, Francis and Andrew; on the right side S. Domenic, Theodore, Ierome and Paul. In the middle of the stoll is Jesus blessing and his sides are twelve apostles; In the center the inscription: *Hoc Opus Sumptibus Domini Anthonii De Charitate Canonici Ecclesie De Conversano in Forman Redactum Est 1475*. A very beatiful Ancona decorated with very fine ornaments of gothic style; it has moreover the rare merit to have never been *restored*. Signed: Opus Factum VENETIIS PER BARTHOLOMEUM VIVARINUM.

Panel *h.* 1.60 *l.* 2.80.
(From Conversano Cathedral).

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Jacopo Bellini

Father of Gentile and Giovanni Bellini, he was a scholar of Gentile da Fabiano. His daughter married Andrea Mantegna. The power and the originality of his genius is revealed, more than by his rare pictures, from the famous Book of Designs in British Museum of London, and in his collection of drawings in the Louvre. He borned in Venice, the year is not known, and died in 1464.

582. — Virgin with the Child. She is between a multitude of Cherubs, with the Child blessing, in a ghotic crow of the *Quattrocento*. Signed: Opus Jacobi Cellini Veneti.

Panel *h.* 0.79 *l.* 0.55.
(From the *Scuola di S. Giovanni Evangelista*).

Gio. Bellini

583. — The Virgin with the blessing baby on the left, which she presses to her heart with maternal affection. Eldes manner of the painter.

Panel *h.* 0 77 *l.* 0.65.

Bartolomeo Vivarini

584. — S. Mary Magdalena stands and holds in the right hand a book and in the left the vase of the aromas. Golden background; a *pendant* to the following picture.

Panel *h.* 1.35 *l.* 0.50.
(From the demolished *Chiesa di S. Geminiano*).

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The Same

585. — S. Barnaba stands under an arch with a liitle tower in her hands; golden bachground: BART HOLOMEUS VIVARINI DE MURANO Pinxit 1490.

Panel *h.* 1.35 *l.* 0.50.

(As above).

Antonello da Messina

586. — Portrait.

Panel *h.* 0.27 *l.* 0 26.

Unknown Paduan

587. — Portrait of a none. She folds her hands praying.

Panel *h.* 0.56 *l.* 0.30.

Andrea Mantegna

A scholar of tha Paduan Squarcione of whom the critique cannot give yet a precise opinion, he nourished his spirit with studies and contemplation of old sculptures. Born at Padua 1431, died at Mantua 1506.

588. — S. George, in his armour and with the broken but victorious lance in the right hand is standing at the step of a door. Behind him is the dead dragon, and a winding path that leads to a town with many towers. Above the door is ornamented with a festoon.

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This picture is one of the most precious of this great master of the XV century.

Panel *h.* 0.61 *l.* 0.32.
(From the Gallery Manfrin).

Antonello da Messina

Very renowned in the history of the painting. One tells of him that he learned in Flauders the secret of Dil-paintig, an brought it to Venice, where he worked much between 1470 and 1480.

589. — Jesus at the column; painted in the rather coarse tone characteristic of Antonello. Signed: ANTONELLUS MESANIUS ME PINXIT. At London in a private Gallery sees of it a beautiful copy of Andrea Solario, discovered lately from mrs. Gustavo Frizzoni.

Panel *h.* 0 40 *l.* 0 33.
(From the Gallery Manfrin).

The Same

590. — The Annunciation. Maria stands pensive before a reading-desk. Her head is covered with a blew cloche. Signed: ANTONELLUS MESANIUS PINXIT.

Panel *h.* 0.45, *l.* 0.33.

Giovanni Bellini

591. — The Virgin with the Child; siting on the throne adoring the sleeping child with foulded hands; mean while the baby is deeply Humbering, the mother waking humbly and sorrowfull is rapt in

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prayer. The two figures are in the sky on a background of clouds and blew. This original work is infortunately spoild by the rennovating.

Panel *h.* 1.20 *l.* 3.63.

G. B. Cima (*da Conegliano*)

592. — The Angel and Tobias. On a rising-ground stands Tobias and the Angel. On the right S. Nicolas of Bari with the crosier, on the left S. James the Apostle reading. In the background a landscape and on the right on a little hill a town. Signed: JOANIS BAPTISTE CONEGLIANI OPUS, a picture much spoiled in passing it from wood on linen.

Canvass *h.* 1.60 *l.* 1.80.
(From the *ex-Chiesa della Misericordia*).

Alvise Vivarini

Son and Scholar of Antonio Vivarini, he worked from 1464 till 1503.

593. — S. Clara. A ful length, admirable for truthfulness and nobility of form. From the open and clear eyes fixed on the observers is bright an ardent spirit. She holds in the left hand a book and in the right a crucifix

Panel *h.* 1.50 *l.* 0.38
(From the *Chiesa di S. Daniele*).

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Giovanni Bellini

594 — The Virgin with the Child. She holds the blessing child in her arms like in the Madonna of the two trees, in a position ressembling the sculptures of Donatello. The face looks with maternal affection on the baby. In the background a sweet paesage with a village far of.

Panel *h.* o 80 *l.* 0.70.

The Same

595. — Allegories. They are five little pictures, which belong, after an old document to a piece of forniture they were united and closed in box, like after the style of Renaissance. They represent: The first on the left, Bacchus in is car drawn by children, near Mars with his lance and shield. The second and most wonderfull of all, represents a goddes sitting in a bark, surrounded by Cupids, one of whom aids her to hold a Globe; in the background a wonderfull landscape. The third represents amidst an automnal paesage a binded chimaera, which hold in the hand two golden cups and walks leaning her feet in a form of claws on two balls of gold; landscape background with mountains and a blew sea. A precious bleue interrupted by the lively note of the red of the wings of the misterious figure. The fourth allegory represent a nude woman on a pedestal with three children who hold musical instruments in their hands; this figure holds a light shield as a mirror in the left hand. The exquisite

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colour of the flesh detaches on a reddish background; on the right a window opening above a landscape at sunrise. The fifth allegory represent a snail wich is supported from two men. From the hole of the snail come out a third figure wich seems in boundary to dart at a serpent coiled round his arms. In the background, distants hills and towers Sun of mid-day.

Chest. *h.* 0.63, *l.* 165.
(Contarini Donation).

Giovanni Bellini

596. — The Madonna of the two trees. The Virgin and the Child are in the same position like in the proceding picture. Only in this one she has closed the eyes. Behinde her head a curtain on both sides one sees a landscape background with two trees.

Panel *h.* 0 60 *l.* 1.65.
(Contarini Donation).

G. B. Cima (*da Conegliano*) (*Copy*)

597. — The Virgin with the Child in a landscape background representing Conegliano. This Madonna is one of the four repetitions of the same theme and one thinks it is a copy.

Panel *h.* 0.53 *l.* 0 72.

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Boccaccio Boccaccino

A scholar of Domenico Panetti, of Ferrara, born in Cremona. He worked from 1497, till 1518. Pictures of him are in Florence (Gallery Pitti) and in Gallery Corner, in the Ducal Palace, in the Church of *San Pietro Martire in Murano*. and in the Church of *San Giuliano*. But his most important works are in the Cathedral of Cremona.

598. — Jesus between the doctors. Half figures. Seen in face is one of the most characteristic types of Boccaccino. The Doctors in profile.

Panel *h.* 0.38 *l.* 0.53.
(Pinacoteche Renier).

Manner of Boccaccino

599 — The feet-washing. Jesus knnels amide and wishes to wash the feet of Peter. The picture is holds the date: MCCCCC and is not believed from many critics a work of Boccaccino.

Panel *h.* 1 33 *l.* 1.11.
(From the Gallery Manfrin).

Boccaccio Boccaccino

600. — The Virgin and Saints. The Madonna sits in the midle of the scene in a very beatiful landscape background. Befor the Virgin kneels S. Peter and behind, also kneeling, S. John the Baptist. On the left S. Rosa, on the right S. Catherine, two figures.

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with which the painter of Cremona has occuped himself with interest. A deliciously worked and nice ingenious picture, perhaps the best of the artist. Signed; OCHAZINUS.

Panel, *h.* 0.87, *l.* 140.

(Contarini Donation).

Born one does not know wenn, and died about 1515.

Paolo Zoppo

601. — S. James, the Apostle. He holds the pilgrin-staff and a book.

Panel *h.* 0 46 *l.* 0.36.

Born in Vicenza in 1450, after 1519 died. At Venice is a very beatiful picture of him in the *Chiesa dello Spirito Santo sulle Zattere.*

Giovanni Buonconsigli (*Marescalco*)

602. — S Cosmus, Benedict and Tecla. A part of the destroyed great picture that was once in the Church of *S. Damiano e Cosma* at the Giudecca. Signed: JOANNES BONI CHONSILII MARESCALCUS DA VICENZA P. 1477 ADÌ XXII DECEMBRIS.

Panel *h.* 0.82 *l.* 0.68.

(From the Gallery Manfrin)

G. B. Cima (*da Conegliano*)

603. — Mandonna and Saints. In the middle the Virgin with the Child. On the right S. John the Baptist,

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the true type of ascetic that Cima repeats very often in his pictures, and on the left S. Paul reading. Landscape background with the Castle of Conegliano.

Panel *h.* 0.80 *l.* 1.18.
(Contarini Donation).

The Same

604. — Deposition of the Cross. Around the descended are the Maries, S. John and S. Nikodemus. Signed: JOANIS BAPTISTE CONEGLIANENSIS Opus.

Panel *h.* 0.70 *l.* 1.13.
(As above).

School of Boccaccino

605 — Madonna with the Child between the saints Ierome and Simon. Half figures of almost natural size. This picture belongs perhaps to the school of Boccaccino because it is wanting of those graceful qualities which distinguish the works of this master.

Panel *h.* 0.70 *l.* 1.10.
(From the *ex Convento di S Giobbe*).

Bernardo Parentino

606 — The Archangel Gabriel kneeling and blessing. He holds a lily in the left.

Panel *h.* 1.80 *l.* 0.75.
(From the *Scuola della Carità*).

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Alvise Vivarini

607. — Madonna on the throne. She holds the Child on her knees. At one side are S. Louis, Anna and Anthony of Padua; on the other sides are S. Francis, Joachim and Bernardino. Signed: ALVISE VIVARINI P. MCCCCLXXX.

Panel *h.* 1.71 *l.* 1.91.
(From the suppressed *Chiesa di S. Francesco in Treviso*).

G. A. Vivarini

608. — The Annunciation. Maria in kneeling with the hands crossed on hear breast. This picture corresponds with the other signed at n. 606.

Panel *h.* 1,80 *l.* 0.75.
(From the ex school of the *Carità*).

Gio. Francesco Carotto

Born in Verona 1470 and died in 1516. He was a scholar of Liberale and studied also with Mantegna.

609. — Madonna with Child. The Virgin is sewing. while the baby raises her veil ont the front. Signed: O. F. I. CHAROTUS.

Canvass *h.* 0.59 *l.* 0.47.
(From the Gallery Maldura in Padua).

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Gio. Bellini

610. — Madonna and Saints. On the left S. George with lance, cuirass and the elmet on the head. On the right S. Paul holds a sword with a very precious handle The infant Jesus between the maternal hands stands on a sill. Signed: JOANNES BELLINUS.

Panel *h.* 0.63 *l.* 0 89.
(From the Renier Collection).

G. B. Cima (*da Conegliano*)

611. — Incredulity of S. Thomas. Jesus is in the middle between the incredulous Thomas and the Bishop S. Magnus. With his right hand he holds by the arm as to guide his hand seeking the wound in the ribs. The three figures, standing under a Renaissance arch are thrown into relief by a distant landscape.

Panel *h.* 2.08 *l.* 1.40.
(From the suppressed *Scuola dei Mureri*).

Gio. Bellini

612 — Madonna with the Child; She holds him on her knees and shows him witb maternal affection. Above is a glory of cherubs. Behind a distant landscape enclosed by hills.

Panel *h.* 0.77 *l.* 0.60.
(From the *Ufficio dei Governatori delle Entrate*).

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The same

613. — Madonna and Saints. In the middle is the Virgin with the Child. On the right S. Mary Magdalena with her hands crossed on the breast, on the left S. Catherine with her hands clasped. The three half figures are illuminated from a light of sem-set.

Panel *h.* 0.56 *l.* 1.05.
(Renier Collection).

Bartolomeo Vivarini

614. — Jesus on the throne, represented in act of blessing: at his sides are S. Augustin and S. Francis. Under each figure are armorial bearings and above hang festoons of fruit.

Canvass *h.* 1.36 *l.* 2.62.
(From the *Magistrato del Cattaver*).

The same

615. — Madonna and Saints. Ancona one a ground of gold. In the center is the Madonna with the Child sleeping on her knees, as in the picture of Gio. Bellini. On the right S. John and S. Andrew, on the left S. Domenic and Peter. Signed: Opus BARTHOLOMEI VIVARINI De Murano MCCCCLXIII.

Panel *h.* 2.00 *l.* 2.20.
(From the *Chiesa di S. Andrea della Certosa*).

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School of B. Vivarini

616. — Madonna with the Child. She is seated and holds her child on the knees. Her mantle is very richly embroided. The carefoul attention of form persuades that this is a youthful work of the master.

Panel *h.* 0.52 *l.* 0.32.
(From the suppressed *Monastero di S. Croce*).

SCULPTURE

Antonio Canova

617 — Jcarus and Deadalus. — Deadalus binds the wings to his son Icarus. Marble-group of Canova in his twenty-firs year.

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Francesco Benaglio (?)

617. — The Madonna on the Throne with the Child. Upon the throne are two cherubs playing; lower down are angels singing and at its steeps other two they sing and play. On the left S. Gregory and S. Laurence, at the right S. George and S. Stephen. This madonna remember in the drawing the Paduan painters followers of Mantegna. The head of the Virgin has the type of the women in the painting of Pietro della Francesca. The colouring remember the school of Veronese; therefore it is impossible to know the autor.

Canvass *h.* 1.40 *l.* 1.85.

(From the residence of the *ex Delegazione Provinciale di Padova*).

Alvise Vivarini

618. — S. John the Baptist, standing holds in the hands a scrool with the words: Ecce Agnus Dei.

Panel *h.* 1.30 *l.* 0.53.

(From the *Chiesa di S. Pietro Martire a Murano*).

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The Same

619. — S. Mattew, in attitude of inspiration, with the pen in the right hand the gospel in the left.

Panel *h.* 1.30 *l.* 0 53.

(As above).

Bartolomeo Vivarini (*School*)

620. — S. Vincenzo Ferreri; represented standing, turned to the rigt, with the symbolical flame in his left hand.

Canvass *h.* 1.30 *l.* 0,55.

School of the Vivarinis

621. — The Virgin between the saints John the Baptist, Francis, Ierome Sebastian and John the Evangelist at one side, and S. Gregory. Stephen, George, Anthony of Padua and Anthony the Abbot at the other side. This painting forms a frieze for a wall.

Paael *h.* 1.29 *l.* 5.30.

Bartolomeo Vivarini (*School*)

622. — S. Helena; with the crown on the head and the cross in his right hand.

Canvass *h.* 1.30 *l.* 0.55.

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G. B. Cima (*da Conegliano*)

623. — S. Cristofer leaning to a trunk of palm is crossing the river with the infant Jesus on his shoulders. Landscape background.

Panel *h.* 1.43 *l.* 0.65.

Alvise Vivarini

624. — The Annunciation. The Virgin is hneeling before the spectator. with the hands crossed on her breast. One the left a window from which descends a ray of light.

Canvass *h.* 1.48 *l.* 0.85.

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In this little room has been collected the furniture that Pietro Venier ordered to the distinguished wood-carver Andrea Brustolon of Belluno, (born 1662 and died 1732). This furniture of moveables later property of Girolamo Contarini was presented to the city of Venice in order to be preserved in this Academy of Fine Arts.

The carvings are executed on box and ebany to twelve arm-chairs that stand round the Room. In the ground of the same is a mithological group, representing Hercules victorious, that serves as base for two figures of river gods furnished hight vases. It is signed: ANDREAS BRUSTOLON Fecit.

Round the Room, between the chairs are some groups representing allegories of the Season, and cupids, caryatides and other symbolical and mytological images. Almost all the groups and caryatides support some old vases of China and Japan.

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The carved wood ceiling in the tone of bleue and gold is a decorative work of an intime character and admirable effect. It represents Jesus blessing and around, in four compartments the Evangelists, seated and writing.

This was the hall of the *Albergo della Scuola della Carità*, where Tiziano between 1534 and 1538 painted on the wall upon the two door the *Presentazione*, that now by the initiation of the Ministery has been replaced to its original post.

Gio. d'Alemagna *and* Antonio da Murano

625. — This great painting in temper, with gilt ornaments in relief, was executed for this same wall of the *Albergo*, on wich it has just been replaced by the new Direction of the Galleries.

It represents the Virgin with the Child seated on a rich throne, and under a sumptuous canopy, supported by four Angels. On the right are S. Ierome and Pope Gregory the Great; on the left S. Ambrose and Augustin. The picture is signed: M446 Joanes Alemanus Antonius D. Muriano Pix.

Canvass *h.* 3.35 *l.* 4.80.
(From the *Scuola della Carità*).

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Tiziano Vecellio

626. — The Presentation. — At the top of a great step of a gray colouring is the High-Priest, towards which the child - Virgin ascends, dressed in azur, with a fair glory, raising his gown with the little hand. Under a crow of persons, between which some senators, and above other people looking at the windows assist to the scene. The background is composed of architecture and alpine landscape; they are palaces, halls, porches, an obelisk, the Front of a Temple, and in distance hills, trees, the summits of Cadore and great masses of clouds in tke sky. On the first story before the beholders seats a country - woman, who has brought a a basket of egges and fowls. Near this vulgar particular inspired to the Tiziano from Carpaccio, how many rich details, what a superb head dresses among the women, what a magnificence in the decoration of the palace! All the simplicity of the live, near the refulgent opulence, and the most dazzling venitian splendour; the virtue and the dream manifested with the evidence of an apparition.

Canvass *h.* 3,46 *l.* 7.95.
(From the *Scuola della Carità*).

Alessandro Varotari (*Padovanino*)

627. — The Parable of the young woman.
(From the Ducal Palace).

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Cosimo Tura

628. — The mother of god with the Child. acquired by the Ministery of the Public Instruction.

G. B. Piazzetta

629. — Half figure.
Present of comm. Guggenheim).

The Same

630. — The mother of God.
(As Above).

From the School of Vicenza, *XVI Century*

631. — The Baptism of Jesus.

Domenico Tintoretto

632. — The flagellation.
(From the *Deposito*).

B. Manfredi

633. — The player.
(As above).

Palma giovane

634. — From the *Deposito*).

Bonifazio Veneziano

635. — The Holy Family.
(From the *Biblioteca Marciana*).

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A. Cassana

636. — Portrait, of Doge, acquired from the Ministery of the Public Instruction.

Peter von Witte (*Peter Candido*)

637. — The Circumcisium of Jesus.

G. B. Piazzetta

638. — Portrait of himself.
(Present nf Mrs. G. B Bertini).

A. Previtali

639. — The Crucifixion.
(From the *Chiesa del Redentore alla Giudecca*).

The Same

640. — The stable.
(As above).

Ridolfi

641. — The god's Mother and the Saints.
(Gilt from Comm. Guggenheim).

Jacopo Tintoretto

642. — The crown of thorns, acquired by Ministery of the Public Instruction.



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SCULPTURE

Alessandro Vittoria

X. — Portrait of Francesco Duodo.
(Acquired by the Instruction's Ministery.

The Same

Y — Portrait of Domenico Duodo.
(As above).

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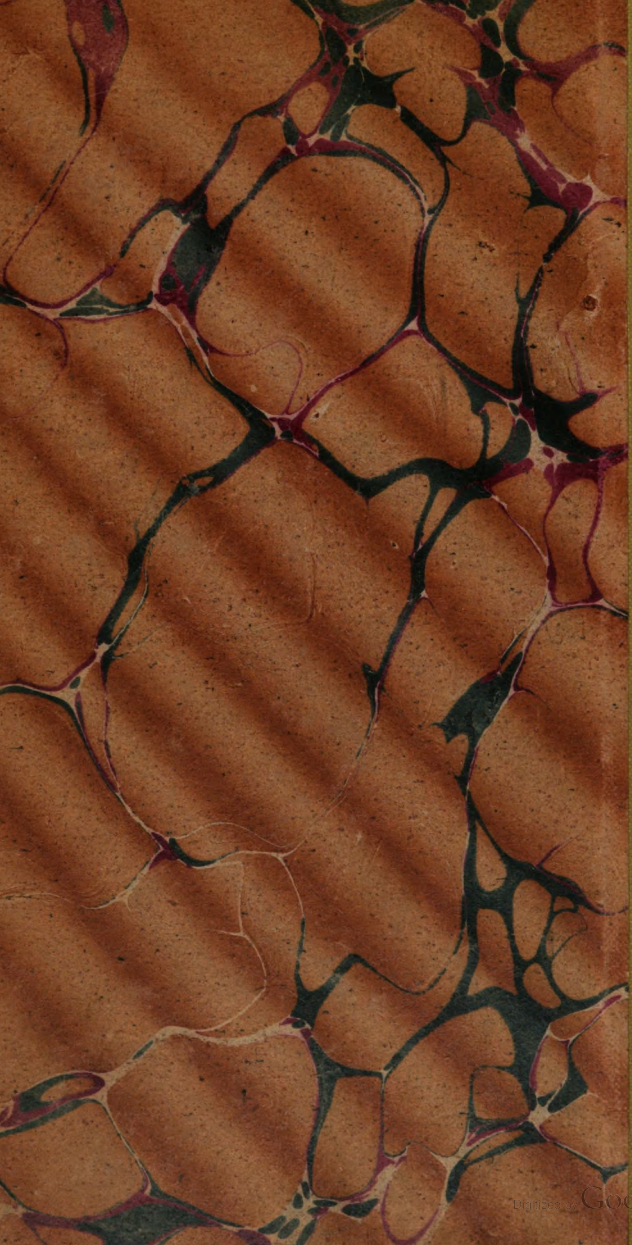
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